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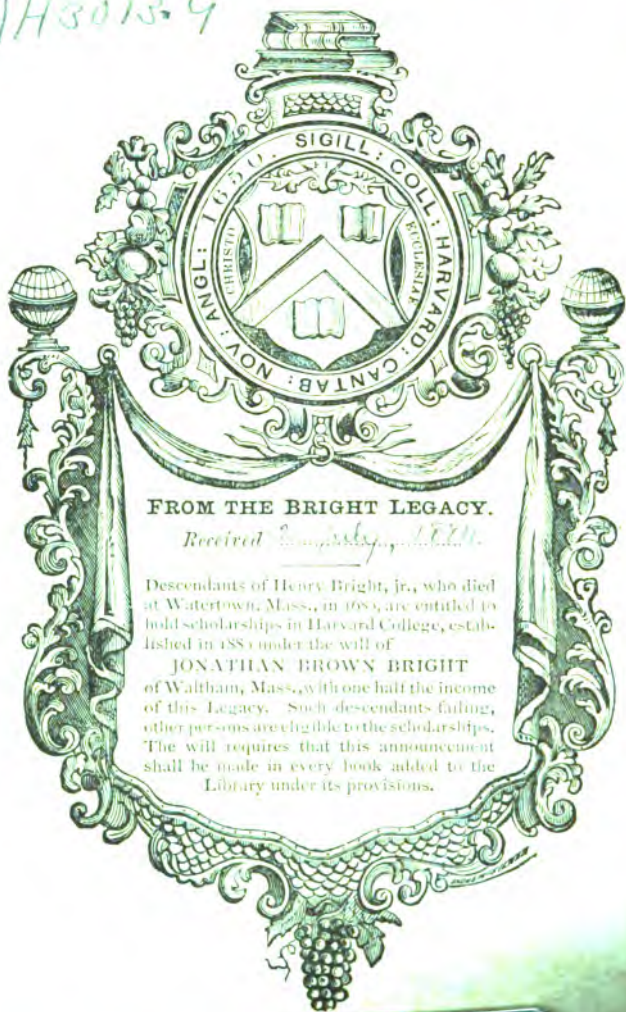
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Received 2nd July, 1881.

Descendants of Henry Bright, jr., who died at Watertown, Mass., in 1683, are entitled to hold scholarships in Harvard College, established in 1881 under the will of

JONATHAN BROWN BRIGHT

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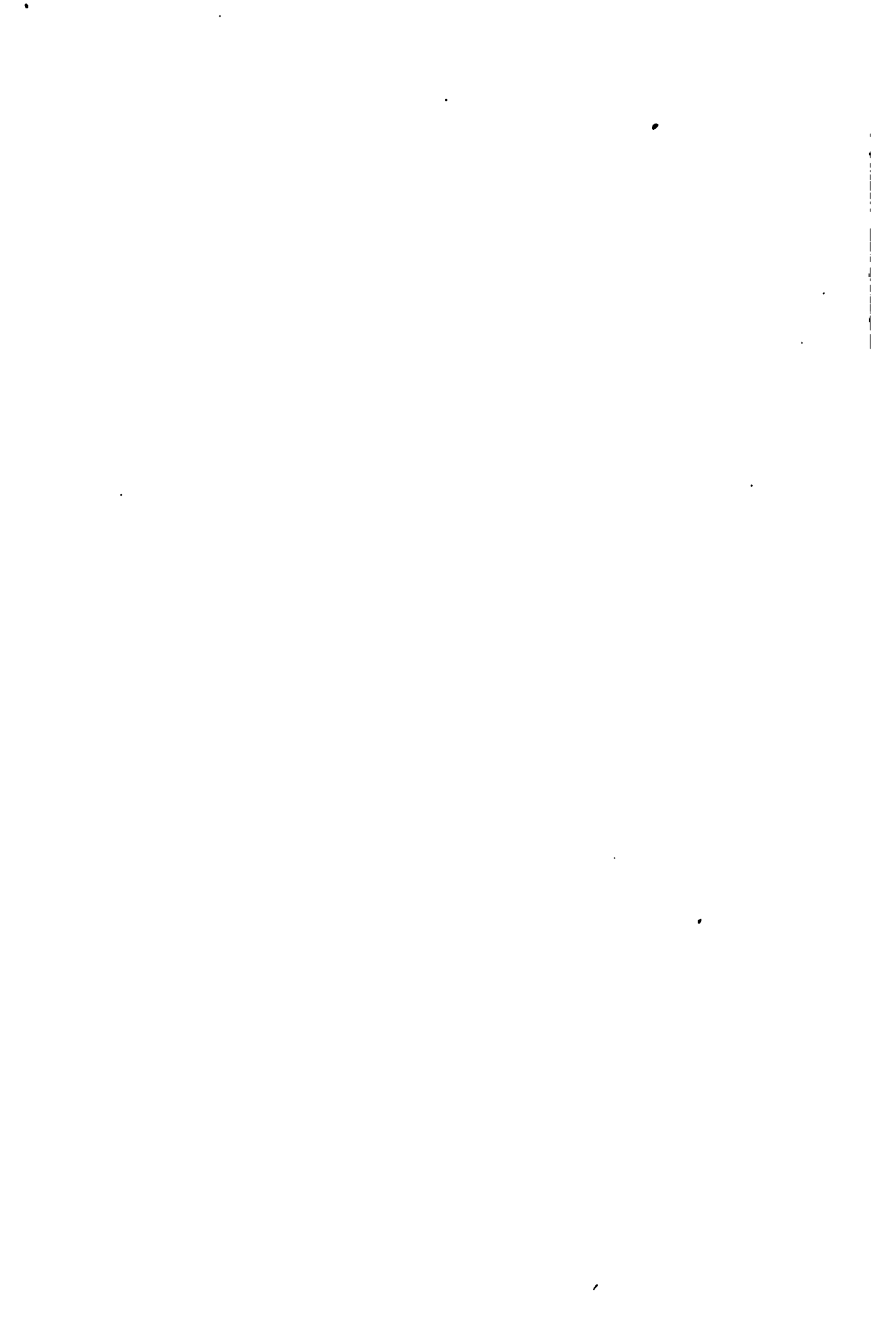
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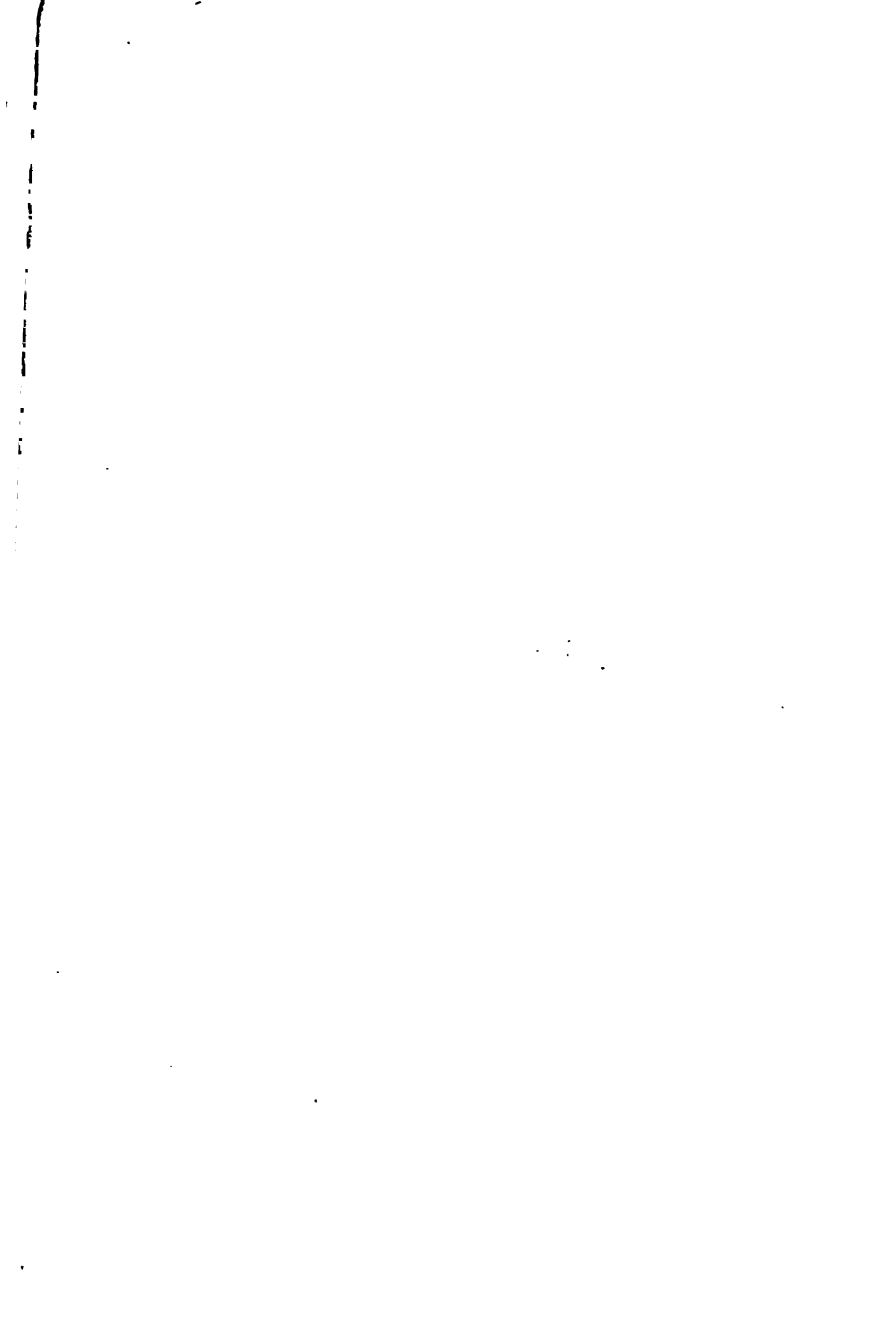








- 1 CYLINDER OF DUNGI, SON OF UR-BAGAŠ, KING OF UR.
- 2 CYLINDER OF HAŠHAMER, VICEROY OF A PART OF BABYLONIA UNDER UR-ID OR AMĒL-HEA, KING OF UR.
- 3 CYLINDER OF DARIUS-HYSTASPIS.



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BRITISH MUSEUM.

ASSYRIAN ANTIQUITIES.

GUIDE

TO THE

KOUYUNJIK GALLERY.

WITH FOUR AUTOTYPE PLATES.

C'.

PRINTED BY ORDER OF THE TRUSTEES.

1883.

~~Arc 473.3~~
AH 3013.9

Right hand.

LONDON :

PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
STAMFORD STREET AND CHARING CROSS.

PREFACE.

THE contents of this Gallery consist principally of Assyrian remains of the most flourishing period of Assyrian history. They were obtained by Sir A. H. Layard in the years 1849-50. The slabs with bas-reliefs were discovered in excavating the mound of Kouyunjik opposite Mosoul, on the east bank of the Tigris, the supposed site of the ancient Nineveh. They came from the palaces of Sennacherib, whose reign began B.C. 705, and Aššur-banī-apli or Assurbanipal, who flourished about B.C. 665. Some difference is observable in the material employed in the two sets of sculpture, but the art and style are essentially the same. The slabs lined the sides of halls and important rooms in the palaces. They were originally painted in various colours.

The battle-scenes chiefly represent the victories of Aššur-banī-apli in his second campaign against the Elamites. Those of Sennacherib depict the construction of his palace, and his portrait still remains on one slab. In the six table-cases of the Gallery are exhibited various objects: tablets inscribed with cuneiform characters, being documents of different kinds, principally from the Great Library of Kouyunjik, collected by Assurbanipal; objects in iron and bronze, stone and terra-cotta; and a collection of Babylonian cylinders in hard stone, which were used as seals and impressed on the edge of different documentary terra-cotta tablets. In the drawers of the table-cases is a

large collection of tablets and fragments, inscribed in cuneiform character, of the same nature as those exhibited.

The various objects, both Babylonian and Assyrian, convey an idea of the mythology, history, and art of the two empires from about 2000 B.C. to 600 B.C., a period of fourteen centuries. The collection has a great Biblical interest, in connection with early Jewish history.

The introduction, interpretation of the inscriptions on the bas-reliefs, and description of the objects in the table-cases, are by Mr. T. Goldridge Pinches. All the objects described have numbers attached to them for convenience of reference.

S. BIRCH.

February 27, 1883.

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THE KOUYUNJIK GALLERY.

THE collection of bas-reliefs in this room was obtained by Mr. Layard, in 1849 and 1850, from the remains of a very extensive Assyrian building at Kouyunjik, within the limits of the ancient Nineveh, which seems, from the inscriptions which are to be found on many of its sculptures, to have been the palace of Sennacherib, who reigned from B.C. 705 to B.C. 681. It was afterwards occupied by his grandson, Aššur-bani-apli or Assurbanipal, B.C. 668-626. This collection contains monuments of both these kings.

The sculptures of Sennacherib are generally in gypsum or alabaster, and those of Aššur-bani-apli in a harder material (limestone). Most of the slabs were split and shattered by fire, the palace having apparently been burnt, probably when Nineveh was destroyed. Many of the slabs reached England in three or four hundred pieces, and they have therefore been re-joined, but without, as a rule, any attempt at restoration.

The sculptures on the West side of the Gallery are all of the time of Sennacherib, and illustrate his conquests. Most of those on the East side are also of this king, referring, for the most part, to his architectural works. His son Esarhaddon, who reigned from B.C. 681 to B.C. 668, is only represented by one monument, a cast from a bas-relief at the mouth of the Nahr-el-Kelb River. Six slabs on the East side of the Gallery, of a hard, fossiliferous limestone, were sculptured under Aššur-bani-apli or Assur-

banipal, and represent the victories of that king over the Elamites, or inhabitants of Susiana.

Six Table-cases in the middle of the room contain small objects found in the various excavations. These are, a selection of the most valuable and interesting of the terra-cotta tablets, the cylinder-seals (many of which are from Babylonia), and a collection of objects in bronze and iron. In the middle of the room are also two obelisks, one of Aššur-našir-apli or Assurnazirpal, and the other broken, supposed to be of the reign of Tiglath-pileser I.

It will be found that in the proper names the G, H, S, &c., have distinguishing marks (Ĝ, Š, Ḫ). The approximate pronunciation of these letters is as follows:—

Ĝ (in Akkadian and Sumerian words) is to be pronounced very much like the German *ch*, or the Scotch *ch* in *loch*.

Ḫ (in Assyrian and Babylonian words) is to be pronounced almost the same as the Akkadian Ĝ, but much harder.

Š is to be pronounced either as *sh* or *s* (the original sound was most likely *sh*). When *š*, *s*, *š*, *t* or *t*, are followed by *h*, the two letters are to be pronounced separately.

T is the Hebrew *Teth*, *š* the Hebrew *Tsadi*, and *k* the Hebrew *Qoph*.

HISTORICAL INTRODUCTION.

BABYLONIA.

THOUGH the beginnings of the Assyrian and Babylonian empires are lost in obscurity, and no records exist, among the people themselves, accounting for their origin, yet the account given in the Bible agrees so well with what is known from the records, that there can be no reasonable doubt that in it there is a true history of the rise of those two nations, which were in after-time to wield the power of the then known world. This Biblical account, borne out and amplified as it is by the late discoveries, forms one of the most interesting and instructive links in the history of the human race and its progress in civilization.

Taking, then, the account as it stands in the Holy Scriptures,¹ it appears that the descendants of Ham, the third son of Noah, were Cush, Misraim, Phut, and Canaan. The lands of Cush and Misraim have hitherto been identified with Ethiopia and Egypt respectively, Phut was regarded as doubtful, and Canaan was the country with which we are so well acquainted from the frequent occurrence of the name in the Bible. The identification of the first-named and most important of these districts, the land of Cush, has been regarded by many as unsatisfactory; for Nimrod, judging from the names of towns said to have been founded by him, could hardly have been an Ethiopian, though, according to the Bible story, he was a descendant of Cush.

Amongst the treasures of the Assyrian excavations, there has luckily been found a tablet giving, in a list of the nations, &c., along the Taurus range of mountains, a country bearing the name of Kûsu, the same word as is used in the inscriptions to denote the country of Ethiopia; and from this and from other sources it is clear that two

¹ Gen. x. 6.

countries of this name were known to the people of the ancient world, the one being Ethiopia and the other Cappadocia or its immediate neighbourhood.¹ It seems therefore likely that Nimrod and his followers, for some reason unrecorded, left his home in the land of Cush or Cappadocia, and, journeying in a south-easterly direction, came to the land of Sumer or Shinar. There meeting, perhaps, with the Semitic population of the country, he did not go any farther, but settled there with his followers, and built Babylon and the Birs-Nimroud, the supposed Tower of Babel.

In course of time, the new-comers began to mingle with the original (Semitic) inhabitants of the country, and both races were obliged, for the purpose of trade and intercourse, to learn each other's language, so that there must have been, for several hundreds of years, two tongues in use at the same time in Mesopotamia, and it was not until the twelfth or even, perhaps, the tenth century before Christ, that the Akkadian was entirely supplanted by the language of the Semitic Babylonians. The Norman invasion in England is a case parallel to the above, but with this difference, that whilst the invasion of England by the Normans was a conquest, the entry of these people (afterwards known as Akkadians and Sumerians) into Babylonia seems to have been otherwise; and the Babylonian language, therefore, while admitting very many Akkadian and Sumerian words, has not suffered, with regard to the grammatical forms, to the same extent as the English language.

The entry of the Akkadians into Babylonia was the beginning of civilization in that country, for they brought with them, along with their religion, their legends and traditions, their laws, their art, building knowledge, agricultural skill, and that great civilizer of nations—the art of writing. From this union of the intellectual Akkadian race and the warlike Babylonians, arose the two nations of whom both tradition and history have preserved the record, as having been the mightiest of the nations of the ancient world,—the Babylonia and Assyria of whom so

¹ There seems to have been a double name-system in the East in ancient times, which was applied to the countries of Egypt and Asia Minor, so that we find, besides the two Cushes, also two Musri, two Makana, and two Meluhhas.

many tales are told, and whose power and high civilization amongst the barbarism of the early ages of the world made so great an impression during the time of their supremacy.

After the mingling of these two races, but long before the Akkadian language had died out, the Babylonians, as they will be henceforth called, sent out colonies northwards and founded the great cities of Assyria: Ninua (Nineveh), Resen, Kalhu (Calah), Aššur, &c.

As has been remarked above, the population of Babylonia was at that time composed of both Semites and Akkadians, and both languages were in use at the same time. The consequence of this was, that all writings, both public and private, had to be drawn up in both tongues, in order to make them accessible to all classes of people—hence the large number of bilingual documents. It will be easily understood, therefore, that as each race gave to the cities, towns, &c., names in its own language, so also every individual would bear two names—one Akkadian, the other Semitic—having the same meaning in both languages. It is from this circumstance that the difficulty of identifying the names of many of the early rulers of the land arises, and this difficulty is increased by the polyphony of the wedge-formed characters used by this people.

The Babylonians, judging from the documents which have come down to us, reckoned about 200 kings of the mythical period immediately following the Flood, and of these the names only have come down to the present day. From these names, however, some idea may be obtained of the changes of dynasty which happened. The first which preserved a record of the order of the rulers was a Kassite dynasty, the first king of which was Gammurabi (or Kimta-rapaštum).¹ After this came dynasties of native rulers, both Akkadian and Sumerian, ending with a second Kassite dynasty. Of all the rulers mentioned, however (except, perhaps, Sargon), little is known but their names, and it seems likely that but few records of their reigns had come down to even the Babylonians themselves. One can hardly believe that the above 200

¹ This dynasty succeeded a long line of Akkadian rulers, among whom are found the names of Sargina (or Šarru-ukīn, the same name as the Sargon of the Bible), and Azag-Bau (or Bau-ēlilit), a queen.

or more rulers followed each other in regular succession : they most likely ruled different parts of the country at the same time, as we have records, in later times, of the kings of Erech, Lagaš, Karrah, and other places.

To this period belong, most likely, the legends recording the exploits of the hero Gištubar, to whose time the Babylonians looked back with veneration and enthusiasm, and about whom many very wonderful stories were told. He travelled much ; he made war against the Elamites under their leader Humbaba ; the goddess Ištar made love to him, but he rejected her advances with scorn, calling to her mind the tales of all her former husbands, whom she had treated so badly. Being stricken with disease, he made a journey to the region of the Persian Gulf, to seek health at the hands of Ūm-napištim, the Flood hero, who dwelt there, the favoured of the gods, who had bestowed upon him the gift of immortality. The Babylonian Noah related to the hero Gištubar the story of the Flood, and afterwards told him how he might be freed from his illness ; which being done, the Babylonian prince returned, with his attendant Ur-Šanabi, to his capital city Erech. It is likely that there were many other legends of this kind, partly founded on fact, treating of the half-mythical heroes of those early ages. Amongst those which have come down to us may be mentioned the story of Sargon of Agade (most likely the Sargon I. noticed above), who was placed by his mother in a little ark on the Euphrates ; the story of Atudu, "when Merodach was in the land of Sumer and Akkad ;" and the story of Etana.

As to Sargon I. mentioned above, who reigned about 3800 B.C., nothing is known of the way in which he came to the throne, but a tablet containing omens gives several of the expeditions undertaken by him and by his son Naram-Sin. He attacked the Hittites of the Upper Euphrates, subdued certain states in Babylonia, made expeditions against the Syrians, and penetrated as far as the Mediterranean Sea. After this he put an end to a revolt which arose in his own dominions, and wasted with fire and sword the region called Sumašti, supposed to be a part of Elam. Sargon, amongst other things, rebuilt the city of Agade, and either rebuilt or restored the great temple of the goddess Anunit. He also founded a city which he

called, after his own name, Dâr-Sargina, "the fortress of Sargon," on the site of an old Chaldean town.

Of Naram-Sin, his son, it is only related that he took the city of Apirak, then ruled by a king named Riš-Rammāni, and afterwards conquered the land of Maganna (a district of Babylonia).

As it is our purpose to confine the history almost exclusively to the records found on the monuments of the Assyrians and Babylonians themselves, the accounts by other peoples living at the same time will only be referred to incidentally.

Of the early kings of Babylonia who deserve mention may be noted the following:—

Ur-Bagaš, or, in Babylonian, Amil-Ēa,¹ who seems to have had a long and prosperous reign. Like most of the Babylonian kings, he was a great builder, and he raised, in the city of Ur (now the mound of Mukeyer), a temple for the Moon-god Sin, and a tower, situate in the northern part of the town. Many other buildings also were erected in the city of Ur by this ruler. He built also at Larsa (Senkereh) a temple called Ê-barra (or Ê-babarra), where the Sun-god was worshipped; and other buildings at Nipur (Niffer) and Lagaš (Tel-Lo). Hašhamer was a *patesi* or viceroy under him.

Ur-Bagaš was succeeded by his son Dungi, who finished the tower at Ur, rebuilt the temple of Erech, and built a temple at Babylon.

The supremacy of the city of Ur now decayed, and the next to rise into prominence was Nisin or Karrak, under Išmî-Dagan and Libit-lštar. The former repaired some of the buildings erected by Ur-Bagaš.

About the time of Dungi, or perhaps a little earlier, arose the state of Lagaš,² now represented by the town of Tel-Lo. This state was ruled by several *patesi* or viceroys, under a *patesi gala* ("great *patesi*"). The names of the following rulers of this state, which must have pos-

¹ The name of this king has also been read as Uruk, Lig-Bagas, Tas-Bagas, Ur-Babi, &c. The tablets indicate that the name is to be read Ur-Engur, meaning: "Man of the god Engur" or "Ēa" (also spelled Hea), as god of the sea. This king, however, seems to have been of Kassite origin.

² Such is the pronunciation indicated in the syllabaries for the signs *šir-bur-la-ki*, hitherto read Zirgulla, and identified with the Arabic Zerghul.

sessed much influence, have been preserved:—En-temena and his son En-ana-gin, Ri-nita-ni, Ur-Papsukal and his son Gudea. The history of the reigns of these rulers has not come down to us, and they are only known by the inscriptions describing their restorations of the temples. Ri-nita-ni rebuilt or restored the temples of the goddess Bau, Ur-Papsukal that of the god Papsukal, and En-temena and Gudea the temple of the god Nin-gir-su (one of the names of Ninip). Gudea is, perhaps, the best known of these kings, and more inscriptions of his time have been discovered than of that of the other kings. Among the ruins of Lagaš have been found the remains connected with this king's reign, which show a very high civilization. These consist of inscribed cylinders, inscribed cones, statues inscribed with long accounts of his architectural works, and other objects of art. From two finely-carved heads among the collection in the Louvre, it is almost certain that this people, so long thought to be of Tartar race, is in reality Arian.

The seat of empire passed afterwards to Larsa (Senkereh), which under an Elamite dynasty, of whom the first king seems to have been Simti-silhak, became the most influential city of Babylonia. Kudur-Mabug and Rim-Agu, his son and grandson, afterwards conquered several other parts of Babylonia. After the long and prosperous reign of the latter, the dominions of Rim-Agu seem to have been conquered by Gammurabi, who is supposed to have belonged to a Kassite dynasty.

The cities of the north, or Upper Babylonia, took in their turn the rule, but of this period the history which has come down affords little information.

The next king of whom we have record is Zabā, who is only known as having built the temples of Samaš and Anunit at Sippara. He reigned fourteen years, and was succeeded by his son Abil-Sin.

Gammurabi, who reigned about 2000 B.C., was one of the most celebrated of Babylonian kings. He is supposed to have been of Kassite or Cossæan descent, but it seems more likely that he was a native of Babylonia, named after a very ancient and, perhaps, renowned conqueror of Babylonia. Gammurabi ruled at Babylon, whilst Kudur-Mabug and Rim-Agu his son governed the

south and east of the country ; but, being a more vigorous ruler and warrior, he defeated their forces and made himself master of the whole of Babylonia, including the region of the Persian Gulf. Details of the conquests of this king are, however, entirely wanting. Like all the other kings of Babylonia, Ġammurabi was very careful to restore the temples, and keep up the worship of the gods of each city. One of his greatest works was the digging of a canal, both for irrigation and navigation, which was called, after him, Ġammurabi-nuhuš-niši (Ġammurabi the benefiter of men). He died after a reign of fifty-five years.

Samsu-iluna, his son, ascended the throne of Babylon after him, but nothing except the architectural history of his reign is known. He reigned thirty-five years. After the reign of Samsu-iluna follows a period in which there are no records of events, the names only of the kings being known. He was succeeded by his son Ēbišum, who reigned twenty-five years.

About the seventeenth century B.C. there arose a dynasty of so-called Kassite kings, the most distinguished of whom was Agû-kak-rimé, son of Tašši-gurumaš, grandson of Abigu[rumaš], "of the royal seed of Ummih-sirriti." Agû-kak-rimé calls himself king of Kašši and Akkadi, king of the vast land of Babylon, colonizer of Ašnunak, king of Padan and Alman and Gutî. All these countries he had evidently gained by conquest. He restored the temple of Marduk and Zir-panitum at Babylon with great splendour. The tablet containing the above information was considered by Aššur-bani-apli, king of Assyria, as of enough importance to be copied and placed in the royal library at Nineveh. The reason for this was that it was, most likely, during the reign of Agû-kak-rimé that the Assyrians gained their independence.

About the year 1450 B.C., Kara-indaš ruled over Babylonia, and made a treaty with Aššur-bél-niši-šu as to the boundary of the two kingdoms.

Burna-burîaş, who reigned about 1425 B.C., continued the peace with Assyria. It was this king, evidently, who married Muballîtat-Serîa, daughter of Aššur-uballîţ, king of Assyria. Kara-Ġurdaš (or Kara-Ġardaš), who seems to have succeeded Burna-burîaş, was the fruit of this marriage. Some disaffected Kassites, however, arose, and,

killing Kara-Ġurdaš, placed on the throne Nazi-bugaš, who is called, in the inscriptions, "the son of a nobody." Aššur-uballit, to avenge the death of Kara-Ġurdaš, proceeded to Babylonia and killed Nazi-bugaš, placing on the throne Kuri-galzu, a child, son of Burna-burīaš. This king seems to have had a long and prosperous reign, but Bēl-nirari, king of Assyria, evidently thinking that he was growing too powerful, attacked him, and defeated his army, near the city Sugaga.

Later, about the year 1330 B.C., Nazi-Murutaš, king of Babylonia, was defeated by Rammānu-nirari, near the city called Kar-Ištar-akarsal, and a new rectification of the boundary of the two countries took place.

A wide gap now occurs in the history, for until the year 1200 B.C. all that is known is that Tugulti-Ninip, king of Assyria, conquered the country. About that time the Assyrian king Aššur-danan invaded Babylonia and completely defeated Zagaga-šum-iddin, who ruled at that time.

Later on the two nations again came into contact, during the reign of Nebuchadnezzar I. This king invaded Assyria three times, and on the third expedition it is said that Aššur-rīš-iši, then king of Assyria, completely defeated him. Marduk-nadin-āhi, successor of Nebuchadnezzar I., invaded South Assyria, and carried off the images of the Assyrian gods, Rammanu and Sala, in the time of Tiglath-pileser I., who, to avenge this raid, captured Babylon, and ravaged the whole of Upper Babylonia.

About the year 1100 B.C., Marduk-šapik-kullat, king of Babylon, made peace and alliance with Aššur-bēl-kala, king of Assyria at that time. Marduk-šapik-kullat, however, seems to have left his country for some reason, and, during his absence, the Babylonians raised to the throne Rammānu-abla-iddina, son of Ê-sagili-šadūa, "the son of a nobody." The peace with Assyria and Babylonia was continued, and Aššur-bēl-kala married a daughter of Rammānu-abla-iddina.

There now followed several kings, who ruled, upon the whole, with great ability and success. The first of these was Simmaš-Siġu, son of Iriba-Sin. During the reign of this king, the Sūtū, an Elamite tribe, invaded the land, and penetrated as far as the city of Sippara (Sepharvaim), spoiling and carrying off the property of the celebrated

shrine of the Sun-god; the Babylonian king, being, evidently, powerless to prevent them. Simmaš-Šigu reigned for seventeen years, and his body was burned, according to custom, in the palace of Sargon.

After this came a usurper, Hea-mukin-ziri, son of Kutmar, who reigned only three months. He was succeeded by Kaššû-nadin-âhi, son of Sappâa, who restored the temple of the Sun-god at Sippara. Kaššû-nadin-âhi ruled for six years, and after him Ê-Ulbar-šakin-šumi, son of Bazi, came to the throne, and continued the restoration of the temple at Sippara. He reigned fifteen years, and was succeeded by his brother Ninip-kudurri-ušur, who reigned two years, and afterwards by another brother, Si- . . . Šukamuna, who reigned only three months. The kingdom now passed into the hands of the Elamites, and a king of this race ruled for six years.

Again there is a gap in the history, and there are only a few isolated notices until the time of Merodach-baladan II., son of Iriba-Marduk, who restored the temple of Erech. Sibir, a later king, invaded Assyria, and burnt the city of Adlil. About the year 913 Nabû-šum-damîk was at war with Assyria, but was completely defeated by Rammanu-nirari, king at the time. Nabû-šum-damîk was probably deposed on account of this reverse, and Nabû-šum-iškun was raised to the throne. Nabû-šum-iškun continued the war against Assyria, but was also defeated by Rammanu-nirari.

About 892 B.C. Tugulti-Ninip II. of Assyria took possession of the throne of Babylon, and ruled the land for seven years. During the struggle which ensued on his expulsion, the Babylonians seem to have been strong enough to take and to hold the Assyrian cities Calah (Nimroud) and Imgur-Bêl, near Nineveh, until they were again wrested from them by Aššur-našir-apli. About B.C. 879, Nabû-abla-iddin, who reigned at least thirty-one years, made a great many additions to the shrine and temple of the Sun-god at Sippara. In the year 879 B.C. Nabû-abla-iddin joined the Suhi or Shuites in resisting Aššur-našir-apli, who was marching to attack them. The Assyrian king attacked the allied armies of the Babylonians and the Shuites in their entrenchments, and, after two days' fighting, carried the camp by assault. The leader of the Shuites escaped by taking to the Euphrates. In

the city of Suru the Assyrian king captured Zabdan, brother of the king of Babylon, 3000 troops, and the Babylonian general, Bêl-abla-iddina. After the death of Aššur-našir-apli, a treaty was made between Nabû-abla-iddin and Shalmaneser II., son of Aššur-našir-apli, settling the boundaries of the two kingdoms.

About 853 Nabû-abla-iddin died, and was succeeded by his son, Marduk-šum-iškun. After his accession, however, Marduk-bêl-usâte laid claim to the throne, and, being joined by many of the inhabitants, took possession of a large tract of country. Shalmaneser II. of Assyria marched to the help of Marduk-šum-iškun, and, after a long struggle, defeated Marduk-bêl-usâte in the city called Gannanati. The Babylonian prince fled to Halman, east of the Tigris, but was followed by the Assyrians and killed, with his principal adherents. Shalmaneser now visited Babylon and all the places to which, to an Assyrian mind, was attached any interest on account of their being associated with the heroes of the olden time. After this there is great doubt as to the names of the rulers, but the name of the next king seems to have been Bau-âhi-iddin.

Later there ruled a king named Marduk-balaṣṣu-iḫbi. He reigned during the time of Samši-Rammanu, king of Assyria, who made several expeditions to Babylonia against him, one about the year 820 B.C., in which Dur-Papsukal was taken, and the Babylonian army entirely defeated; and the others in the years 816-812 B.C., but of these no details are known.

During the reigns of the next three Assyrian kings, Rammānu-nirari III., Shalmaneser III., and Aššur-dān, several expeditions were made against Babylonia, but nothing is known of the names of the Babylonian kings who then reigned. After the last expedition, in which Aššur-dān went against Gannanati, B.C. 767, there is complete darkness over the history of Babylonia for twenty years. After this period, however, the history is more certain, and exterior sources come to our aid.

The name of the next ruler is given as Nabû-našir, evidently the Nabonasser of the Canon of Ptolemy, who began to reign B.C. 747. It is thought that during his reign Tiglath-pileser III., who ruled in Assyria, overran the country, to check the power of the various wandering tribes which were then in Babylonia, and who probably

extended their raids to Assyria. The Assyrian king captured the cities of Dur-Kuri-galzu, and Sippara of Samas, together with many smaller cities. The captives were carried away by Tiglath-pileser to people a new city which he had founded in South Assyria, called Kar-Aššur. Nabû-našir died in 734 B.C., and was succeeded by the Nabius or Nadius of the Canon of Ptolemy, who is, most likely, the Nabû-nadin-ziri of the Babylonian Canon. Nabû-nadin-ziri reigned two years, and was succeeded by his son Nabû-šum-ukin, who reigned only one month and twelve days.

The above two rulers who succeeded Nabû-našir seem to have been the only ones regarded by the Babylonians as legitimate, but there were at this time many other kings in Babylonia, who ruled over the various tribes who had arisen. Several of these were attacked by Tiglath-pileser of Assyria, who says in his Annals, that he captured Nabû-ušabši of the Bit-Šilâni, Zakiru of the Bit-Sa'alli, and Ukin-ziru of the tribe of Amukkâni, whom he besieged in his city Šapia. Whilst engaged in this siege, several chiefs sent and gave him tribute, among whom we find Merodach-baladan, of the tribe of Bit-lâkin (a region near the Persian Gulf), who afterwards figured in Babylonian history. It is thought that Tiglath-pileser did not take the city of Šapia, but it is likely that Ukin-ziru submitted to the Assyrian king. Tiglath-pileser afterwards went to Babylon and the other cities to which interest was attached, on account of their connection with the legends of the heroes, and made offerings there to the various gods.

It is probably after the above events that Ukin-ziru (the Chin-zirus of Ptolemy) became king of all Babylonia. After a reign of three years he was succeeded by Pulu or Pul, for two years, and after him came Ululâa (Ilulæus), for five years. Then came the well-known king Marduk-āblā-iddin (Merodach-baladan) III., about whom a great many things are told, and who often figures in the Annals of the Assyrian kings.

Merodach-baladan seems, before his accession to the throne of Babylon, to have possessed much power among the people, even in the districts not ruled by him. The consequence was that, when he began to extend his sway in Babylonia, the great men of the different tribes joined him, and his elevation to the throne was soon assured.

A great many letters were sent by various officials of Assyria to Sargon concerning his successes, and it is evident that Merodach-baladan was the cause of much anxiety to the Assyrian king, who probably would have liked the Babylonians to have chosen himself for their king.

Sargon therefore, after crushing a revolt in Palestine, marched about the year 721 B.C. against Babylonia. The forces of Merodach-baladan, though in alliance with Humba-nigas, king of Elam, were completely defeated by Sargon, who afterwards wasted the lands of some of the tribes. It was not until the year 712 that Sargon again invaded Babylonia, and during the interval it seems that Merodach-baladan III. ruled the country with great ability, and it was, on the whole, in a very prosperous state. In the year 712 B.C., expecting the invasion of Sargon, the Babylonian king sent to make alliance with Hezekiah, king of Judah.

Failing in his intended alliance with the Jewish king, Merodach-baladan sent to Sutrak-Nahhunte, king of Elam, and made with him a league against Assyria. Merodach-baladan also prepared for the advance of the Assyrians, by collecting his army and strengthening the fortifications of the various cities of the land. He then fortified the city of Dur-athara, on the river Surâpu (supposed to be the *Umm el-Gemâl*), whose banks he pierced, flooding the neighbourhood of the city. Notwithstanding these precautions, however, the Assyrian king captured the city, and levied upon it an annual tribute. Many of the tribes inhabiting the land fled, and those who did not thought it best to submit to the conqueror and to give tribute. Sargon afterwards, continuing his conquests, drove Merodach-baladan to such straits that he was obliged to send to Sutrak-Nahhunte, king of Elam, for more help. This, however, the Elamite king was not inclined to grant, and Merodach-baladan was obliged to retreat to Ikbî-Bél, preparatory to his returning to his own kindred in Dur-lâkin.

The Assyrian king now entered Babylon in triumph, and after offering rich sacrifices to the gods of the land, and putting a stop to the ravages of a plundering tribe who had fortified themselves in the city of Sippara, he marched towards Ikbî-Bél with the intention of capturing Merodach-baladan. The Babylonian, however, quitting

that city with all his followers, took refuge in Dur-Iâkin, which he put into a thorough state of defence. Notwithstanding all his precautions, however, the city was captured by Sargon, and Merodach-baladan was carried into captivity, together with his wife and children.

Sargon reigned at Babylon, after his conquest of the land, for five years, and died, after a prosperous reign, in the year 705 B.C. He was succeeded by Sennacherib, his son, who, after a reign of two years, was deposed, and Marduk-zakir-šumi, the Akises or Hagisa of the Chronicle of Eusebius, came to the throne. The new king, however, reigned only one month, for Merodach-baladan, escaping from the Assyrians, killed him, and again mounted the throne. No sooner, however, had he done so, than Sennacherib marched from Nineveh to oppose him, and a battle took place at the city called Kišu (Hymer), about nine miles east of Babylon. Here the Babylonian army was routed, and Merodach-baladan, obliged to seek safety in flight, hid himself in the marshes of the district of Guzummanu. Sennacherib now ravaged a great part of Babylonia, including the chief seats of the Chaldeans.

After the flight of Merodach-baladan III. (who this second time had only reigned nine months), Sennacherib placed on the throne a young man named Bêl-êbuš, a Babylonian, and then continued to ravage the country, returning to Assyria in 703 B.C.

Merodach-baladan III. died in Elam, an exile, but he left several sons to continue the work of resistance to the power of Assyria. Another chief, however, called Suzub, arose in Babylonia, but was defeated by Sennacherib, and obliged to flee and hide himself. Sennacherib seems now to have become dissatisfied with the rule of Bêl-êbuš, for, at the close of this expedition,¹ he placed his own eldest son, Aššur-nadin-šumi, on the throne of Babylon. Sennacherib then tried to subjugate the kindred of Merodach-baladan, who dwelt in Nagitu, on the Persian Gulf.² Having, after a tedious journey, reached the place, the Assyrian army completely routed the Chaldeans. While on this expedition, Suzub, with the help of the king of Elam, was able to march with an army to Babylon, where he was proclaimed king. The Assyrian

¹ Bêl-êbuš had reigned three years.

² Then much farther inland.

army, then on the way home, turned aside and defeated the rebels, and Suzub was captured and sent to Nineveh. Later, however, whilst Sennacherib was engaged in Elam, Suzub escaped from captivity, and, again raising a revolt, took to the marshes for protection; but he was so hunted by the Assyrians that he was obliged to take refuge in Elam, with Umman-mīnanu, who was at that time king. With the help of other Babylonian refugees, he was able once more to take the field, and, marching to Babylon, took possession of the city, and was again proclaimed king.

Again, with the help of the Elamites, Suzub raised a large army, and met the Assyrian forces near the city of Halulē on the Tigris, where the Babylonian army was completely defeated, and several of the chiefs, including Nabû-šum-iškun, son of Merodach-baladan, fell into the hands of the Assyrians. Suzub and Umman-mīnanu fled to their respective countries, leaving Babylon to the mercy of the conqueror.

Aššur-nadin-šumi, son of Sennacherib, king of Assyria, is the only king given for this period in the Babylonian Canon, Suzub not being mentioned at all. Aššur-nadin-šumi reigned six years, and was succeeded by Nergal-ēdir (the Rigebel¹ of the Canon of Ptolemy), who reigned only one year. The name of the next king is, according to the inscriptions, Mušēšib-Marduk, given in the Canon of Ptolemy as Mesesi-Mardochus. This king reigned four years. After this, Sennacherib again reigned for about eight years; but nothing is known of the history of the country during this period.

Esarhaddon is the next king of the Babylonian Canon, but the history of the beginning of his reign is obscure. It seems, however, that during this time a son of Merodach-baladan, named Nabû-zir-napišti-ēšir, took possession of the original territory of his tribe near the Persian Gulf, and, strengthening himself there, thought to gain possession of the whole of Babylonia. After the murder of Sennacherib, his sons disputed the crown; and during the confusion of this struggle, the Chaldean prince, about the year 681 B.C., marched against the city of Ur (Mukeyer), then governed by Ningal-iddina. Nabû-zir-napišti-ēšir besieged the city, but was evidently compelled to raise

¹ The Greek text is probably corrupt.

the siege upon Esarhaddon's gaining the victory over his brothers, and fled into Elam, where, however, he was treacherously murdered. His brother, Na'id-Marduk, submitted to Esarhaddon, and was appointed by him to the government of the district of the seacoast.

About January, B.C. 680, Esarhaddon came in person to Babylon, and set about the restoration of the city, which had been ruined by the late wars. Under his care, Babylon became again a splendid city, rivalling even Nineveh. Esarhaddon's reign was a very prosperous one for Babylonia. All the rebellious tribes were subdued, and the people of Chaldea were so satisfied with the Assyrian government, that when Te-umman, king of Elam, sent an agent thither to try to raise a revolt in favour of Nabû-dîm, a son of the late Chaldean ruler, they answered that Na'id-Marduk was their lord, and that they were subjects of the king of Assyria. Esarhaddon reigned thirteen years, and was succeeded by his son, Samaš-šum-ukîn, the Saos-duchinos of Ptolemy and the Sammughes of Polyhistor, who ruled, however, as the vassal of his elder brother, Aššur-banî-apli, king of Assyria.

After about ten years of quiet in Babylonia, the peace of the country was suddenly broken by Urtaki, king of Elam, who persuaded Bêl-bašâ, king of Gambulu, with some other chiefs, to join him in a war against Samaš-šum-ukîn and Aššur-banî-apli his brother, the king of Assyria. News having been sent to the Assyrian king that Urtaki was invading the country, the former immediately sent an army to check the inroad, and Urtaki was defeated and driven across the border. Elam was at last conquered by Aššur-banî-apli, who set upon the throne Umman-igaš, a son of Urtaki, who was obliged to pay tribute to the Assyrian king.

Samaš-šum-ukîn seems now to have become dissatisfied at being under the king of Assyria, his brother; and as at that time a general disaffection spread over all the countries over which the Assyrians held sway, the moment was a propitious one: and, breaking open the treasuries of the temple of Bêl at Babylon, the temple of Nebo at Borsippa, and of Nergal at Kutha, he sent the gold and silver as a present to Umman-igaš, king of Elam, and an agreement was entered into by the two kings to make war upon Aššur-banî-apli.

The struggle which followed was long and severe, but the Assyrians were in the end victorious, the defeat of their enemies being easier on account of dissensions and divisions in the camp of the allies. The result of this was, that in the year 648 B.C. Babylon was taken, and Samaš-šum-ukin, fearing to fall into the hands of the Assyrians, set fire to his palace and was burned to death.

After the fall of Babylon, Nabû-bêl-zikri, a grandson of Merodach-baladan III., who ruled over the region of the seacoast, escaped, and fled to Elam, Inda-bigaš being the king. This king wished to make peace with Assyria, and sent an embassy to Nineveh for that purpose. Aššur-bani-apli demanded the surrender of Nabû-bêl-zikri; but before the messenger could get back to his own land, Umman-aldaš, an Elamite officer, had revolted against Inda-bigaš and killed him with his family, and taken possession of the Elamite throne.

Another embassy was sent by Aššur-bani-apli to Elam to ask for the surrender of the Babylonian refugee. Nabû-bêl-zikri, therefore, fearing that he would be given up to the Assyrians, called upon his armour-bearer to dispatch him, and the two ran each other through with their swords. Thus was the family of Merodach-baladan put an end to. Umman-aldaš took the body of Nabû-bêl-zikri and the head of his armour-bearer and gave them to the Assyrian messengers, who carried them to Aššur-bani-apli.

Samaš-šum-ukin had reigned, according to the Canon of Ptolemy, twenty years, and he was succeeded by Kandalanu, the Kineladanus of the Canon of Ptolemy. Of the history of the reign of this king, however, nothing is known. During this time, however, Aššur-bani-apli was too much occupied with other enemies to interfere with the affairs of Babylonia, and the country was consequently at peace. Kandalanu reigned, according to the Canon of Ptolemy, twenty-two years, and was succeeded by Nabû-abla-ušur or Nabopolassar.

It is supposed that Nabopolassar was a general sent by the Assyrian king to quell a revolt in Babylonia, and that, after reconquering the country, he was rewarded by the Assyrian king with the crown of Babylonia. This ruler raised Babylonia to a high pitch of power and prosperity, and, feeling himself after a time strong enough, he formed the project of overthrowing the now weakened Assyrian

empire, and to this end entered into an alliance with Necho, king of Egypt, and proposed also an alliance with Cyaxeres, asking at the same time the hand of Amuhia or Amytes, daughter of the Median king, for his son Nabû-kudurri-uşur (Nebuchadnezzar).

The propositions of the Babylonian king were readily agreed to, and the allied powers marched, about the year 609, against Assyria. The united forces are said to have been defeated three times, but, on the arrival of a fresh body of warriors from the east, the tide of fortune turned, the Assyrian army being routed, and Shalman, the brother of the king of Assyria, killed.

The siege of Nineveh, which now followed, is said to have lasted over two years, until, one spring, the river Tigris rose so high that a large portion of the wall of the city was carried away. The Assyrian king, seeing this disaster and foreseeing the fall of the city, gathered all his wives and valuables in the palace, and, setting fire to the building, perished in the flames. The river having fallen again, the besieging host entered the city, and Nineveh was reduced to a heap of ruins, about B.C. 607.

After the division of the Assyrian empire, which followed its downfall, Nabopolassar and his son Nebuchadnezzar made Babylonia the richest and most influential power in the world.

During the reign of Nabopolassar, the Babylonian army, under the command of his son, came into contact with and defeated the Egyptians; and while Nebuchadnezzar was absent on this expedition, Nabopolassar, his father, died, and he hastened back to Babylon to take the crown.

The glory of the reign of Nebuchadnezzar II. is well known. He overran the various small kingdoms of Palestine. Jerusalem was attacked, and in the year 587, the city being taken, its people were carried into bondage. Tyre was again attacked, but was only taken (if taken at all) after a siege of thirteen years (B.C. 573). In the year 572 B.C. Nebuchadnezzar marched into Egypt, and defeated the army of the king, Hophra, whom he captured and deposed, placing on the throne Ahmes or Amasis. According to a small fragment of an inscription, it seems that Nebuchadnezzar, in the thirty-second year of his reign, again marched into Egypt, against a king whose name, in Babylonian characters, seems to be *Amâsu*. This

monarch we may identify with the Ahmes or Amasis above mentioned, who must, therefore, have rebelled against the power which had placed him on the throne of Egypt.

Great as had been the military glory of Nebuchadnezzar (who had, in conjunction with Nabopolassar, raised Babylonia, in the space of forty years, from the condition of a province of Assyria to the position of the chief of the nations of the ancient world), his fame rests more upon his buildings than on his conquests. In Babylon he restored the temple called Ê-sagilî, the temple of the sun-god Šamaš, the moon-god Sin, the air-god Rammānu, as well as the temples of the goddesses Gula and Ištar, and he rebuilt the great walls of Babylon called Imgur-Bêl and Nimid-Bêl. In Borsippa he restored and finished the temple supposed to be the Tower of Babel, and at Sippara, the principal seat of the sun-god worship, he restored the temple of that god. Nebuchadnezzar died in the year 562 B.C., and was succeeded by his son Amil-Marduk, the Evil-Merodach of the Bible, and the Houarodam of the Greek writers.

Evil-Merodach seems to have been a very peaceful king, willing to conciliate. In consequence of this, as it would seem, a conspiracy was formed against him, led by his own brother-in-law Nergal-šarra-ušur or Neriglissar, and Evil-Merodach was assassinated in the year 560 B.C., having reigned only two years.

Neriglissar, the son of Bêl-šum-iškun, was now raised to the throne. He was at this time rather advanced in life, and reigned only a little over three years. He repaired some of the buildings of Babylonia, but is not known to have engaged in any warlike expedition; and the military strength of the Babylonian empire now slowly declined.

Neriglissar was succeeded by his son, called by the Greeks Laborosarchod, evidently a corruption of the Babylonian name, Lâbaši-Marduk. This king, however, only reigned nine months, being assassinated, and a man named Nabû-na'id (called by the Greeks Nabonidus), son of Nabû-balaṭ-su-iḫbî, was raised to the throne (B.C. 556).

During the reign of Nabonidus there was great inactivity both abroad and at home. The king himself dwelt always in the city of Temâ, and did not stir forth for several

years. His son (Belshazzar) was always with the army in Akkad, and even the religious services were neglected. In the tenth year of Nabonidus, his mother died, and there was a general mourning for her all over the land. In this year also Cyrus, king of Persia, crossed the Tigris below Arbela, to attack a petty king who reigned in the neighbourhood. Seven years after (B.C. 539) Cyrus began the conquest of Babylon, his army entering Sippara on the 14th day of Tammuz; and two days after, Gobryas, the general of Cyrus, took Babylon, no resistance being met with anywhere. Nabonidus, who had fled, was afterwards captured and brought to Babylon, where, on the 11th of Marchesvan, he died, and for six days there was mourning for him in Akkad.

About the year 538 B.C. Cyrus found himself completely master of Babylonia, and administered the government with care and attention, according to the ancient traditions of the land, building and restoring also the various temples which were the veneration of the Babylonians. He died in 530 B.C., his son Cambyses being associated with him during the last two years of his reign.

During the absence of this king in Egypt, which he conquered in 527 B.C., the people of Media revolted, and went over to the standard of Gumatu or Gomatis, one of the Magi, who, personating Bardes or Smerdis, the younger brother of Cambyses, whom that king is said to have secretly murdered, had arisen in rebellion. Cambyses, on hearing of this revolt, left Egypt to quell it, but killed himself, either intentionally or by accident, while on the road to Persia. Barzia or Bardes took possession of the throne, but was deposed and killed by Darius, who now became king of Persia.

The Babylonians now revolted under the leadership of Nadintu-Bél, who pretended to be Nebuchadnezzar III., the son of Nabonidus. Darius, after sending a deputy, who conquered the Susians, went himself against Babylon, and defeated the Babylonian army in two battles. Nadintu-Bél fled with some of his followers, but was pursued, captured by Darius in Babylon, and afterwards put to death.

For some years Babylonia remained quiet, but about the year 515 B.C. there arose a man named Arahu, who, like Nadintu-Bél, personated Nebuchadnezzar, son of

Nabonidus. The Persian king sent a general, who besieged Arahû in Babylon, and, on the city being taken, Arahû was captured and crucified.

Here the monumental history of Babylonia comes to an end, the names only of some of the rulers having come down to us. Babylonia, however, existed yet for a long time, with all its institutions, its language, and its religion, but these in time all perished, leaving only the name and a few misty notices, only to be unearthed again after the lapse of nearly two thousand years.

ASSYRIA.

The period of the colonization of Assyria by the Babylonians, as well as the precise time of its becoming independent of that country, are quite unknown.

The capital of the country in the earliest times was the city of Aššur, upon the western bank of the Tigris. The city of Aššur was the principal seat of the worship of the god Aššur, after whom, it is thought, both city and land were named.

Assyria was at first governed by officers called in Akkadian *patesi*, and in Assyrian *iššakku*, subject, evidently, to the Babylonian kings. The earliest under-kings whose names have come down to us are Išmî-Dagan and his son Šamši-Rammānu, who reigned about 1820 B.C. The latter built a temple in the city of Aššur to the gods Anû and Rammānu, which was restored about the year 1120 by Tiglath-pileser I. During the time of these early rulers, little else but the architectural history of the country is known, so that there is no real history until the reign of Aššur-zakir-êšir, who was engaged in some disputes with Babylonia (probably about 1600 B.C.), the result of which seems to have been that in the time of his successor, Ninip-tugul-Aššuri, war broke out between the two countries.

About B.C. 1450 Aššur-bêl-niši-šu ruled in Assyria, and discussions took place about the boundaries of Assyria and Babylonia. These discussions were continued under the next king, Buzur-Aššur, and later on (B.C. 1400) the Babylonian king married the daughter of Aššur-uballiṭ, king of Assyria.¹ Aššur-uballiṭ was renowned as a great

¹ See p. 9.

conqueror, and he restored also several temples of the country, both at Aššur and Nineveh.

Aššur-uballiṭ was succeeded by his son Bêl-nirari, who, evidently thinking that Kuri-galzu, who was forming an alliance with Ġur-ba-tila king of Elammat, was becoming too formidable, marched into Babylonia and defeated him at Sugaga.

The next two kings, Budil and Rammānu-nirari I., were even greater conquerors, and extended considerably the limits of the empire. Shalmaneser I. succeeded his father Rammānu-nirari about 1300 B.C., and continued his conquests. He removed the royal seat of government from Aššur, the old capital, to Nineveh, and built there a temple to the goddess Ištar.

The Assyrian empire continued to increase during the reign of Tugulti-Ninip, who, amongst other achievements, conquered Babylonia, and ruled over all the country from the Armenian mountains to the Persian Gulf. The next king, Bêl-kudurri-ušur, however, was not so successful, for the Babylonian king ruling at the time, declaring himself independent, attacked and killed him. This king was succeeded by Ninip-apil-ēšir (about B.C. 1220), and had to be continually on the alert to defend himself against the Hittites and other tribes around Assyria.

Aššur-danan I., son of Ninip-apil-ēšir, is said to have had a long and prosperous reign, and made inroads into Babylonia. He began the restoration of the temple of Anu and Rammānu at Aššur. Of his son, Mutakkil-Nusku, nothing is known except that he rebuilt the palace at Nineveh. The power of the Assyrian empire, however, was greatly increased by Aššur-rîš-iši, son of Mutakkil-Nusku, who ascended the throne about 1150 B.C. The extent of his conquests was very wide, and he made expeditions in both Babylonia and Armenia.

Most glorious of all the earlier Assyrian kings was Tiglath-pileser I., who succeeded his father, Aššur-rîš-iši, about 1120 B.C. He attacked the Muski, a Hittite tribe in Northern Syria, and the region of Nairi; ravaged the region of the Western Euphrates, between the city of Karkemish and the Shuites; captured Babylon, and ravaged the whole of Upper Babylonia. At the death of Tiglath-pileser I., Assyria was the foremost power in the world, the empire extending from below the Lower Zab

to Lake Van and the Upper Euphrates, and from the mountainous region east of Assyria to Pethor in Syria, but his conquests and expeditions extended on every side beyond this boundary.

This empire, however, soon decayed; under his son Aššur-bêl-kala it seems likely that much was lost.¹ After Samši-Rammānu, brother and successor of Aššur-bêl-kala, there are no records, and the very names of the rulers of the land are unknown for a space of 150 years. During this time the Assyrians lost the whole of the region of the Euphrates and Nairi.

About the year B.C. 950, Assyria emerges again from obscurity. At this time Tiglath-pileser II. was on the throne. His successor, Aššur-danan II., rebuilt the cities and temples, and thus prepared the way for his successors. Rammānu-nirari II., a vigorous ruler and successful warrior, appears to have made many expeditions, and extended the limits of the kingdom. In the year 892 B.C., Tugulti-Ninip II. ascended the throne, and during a short reign of six years greatly extended his empire, especially the district north-east of Assyria, as far as the shores of Lake Van. This king seems also to have made himself completely master of Babylonia, and ruled the country for seven years. At the end of this time the Assyrian dominion was overthrown. This was followed by a revolution in Assyria itself, led by the king's own son, Aššur-našir-apli, in which Tugulti-Ninip was besieged in his own palace, captured, and killed.

Aššur-našir-apli, a king who is well represented by monuments in the British Museum, succeeded his father, Tugulti-Ninip, about the year 885 B.C. During his reign of twenty-five years he proved himself to be a most warlike king and successful general. He was a ruler of great ability, and, as he came to the throne after a period of reverse to the Assyrian arms, to him great credit is due for the way in which he raised her to her former position of power and prosperity. He carried the arms of Assyria to Lamna on the east, and to the coast of the Mediterranean on the west; he brought again within the boundaries of Assyria the land of Birati (which the Babylonians seem to have taken on the expulsion of the

¹ For an account of the connections of this king with Babylonia, see p. 10.

Assyrians), and extended his dominion over all the lands of Nairi. He was succeeded, B.C. 860, by his son Shalmaneser II.

The reign of this king is a most important one, for we now get, for the first time, an historical notice of the Assyrians coming into contact with the Israelites. He carried the Assyrian arms in every direction, subduing all the nations round Assyria. His first expeditions were against the nations of the north of Assyria, around the region of lakes Varr and Urmiyah, inhabited by the people of Ararat (Uratâa) and Van (Mannâa). After the conquest of these nations, he went against Ahuni, king of Til-Barsip, and the people of Karkemish, placing the chiefs around under subjection, and levying tribute. Shalmaneser afterwards took Til-Barsip, changing its name to Kar-Shalmaneser, and then attacked Aramu, king of Ararat, in his capital, Arsa-aškun. Aramu fled, but was compelled the next year (B.C. 856) to surrender to the Assyrian power.

The next important struggle in which the Assyrians were engaged was against the Syrian league, the leading state in which was Damascus. In an obstinate battle which was fought, in which 2000 chariots and 10,000 footmen sent by Ahab of Israel were engaged,¹ the Assyrians ultimately gained the victory, but must have suffered very severely.

Babylonia was the scene of the next Assyrian expedition, when Shalmaneser went to help Marduk-šum-iškun against his brother, Marduk-bél-usâte. For the notice of this struggle, see page 12.

In the following years, Shalmaneser tried twice again to put down the Syrian league; but though he claims the victory in both cases, yet it seems very likely that the result of these struggles was doubtful. It was not, therefore, until the year 842 B.C. that he finally crushed it. On the occasion of this victory, the king of Israel, whom the Assyrians call *Iaua apil Humri* (Jehu son of Omri), submitted and gave tribute. The after-conquests of Shalmaneser are comparatively unimportant.

During the last four years of his reign he had to contend with a wide-spread disaffection which had arisen

¹ The total number of the hostile forces amounted to between 80,000 and 90,000 men.

within the country, headed by the king's own eldest son, Aššur-dān-apli. Samši-Rammānu, a younger son, who commanded the army (Shalmaneser was at this time very old and infirm), succeeded in crushing the revolt. Shalmaneser died while the struggle was going on, and was succeeded by his faithful son, Samši-Rammānu, B.C. 825.

Samši-Rammānu followed in his father's footsteps, and raised again the influence of Assyria, which had somewhat waned during the struggle within her borders, to something like its old standing. Samši-Rammānu therefore reconquered the region of "the lands of Nairi," and reached as far as the sea of the setting sun (Lake Van), and many of the nations lying north and east of Assyria.

Later on (about the year 820 B.C.) Samši-Rammānu invaded Babylonia (see page 12), defeating the Babylonian army under Marduk-balatsu-ikbi, and taking, amongst others, the city Dur-Papsukal. In the years 817, 816, 814, and 813 B.C., he again invaded the country, and annexed some parts of it.

Samši-Rammānu was succeeded by his son Rammānu-nirari, who was also a great conqueror. He attacked the Hittites, the Phoenicians, the Tyrians and Sidonians, and the land of Omri; on the north he invaded Van, and on the south and east Babylonia and Media. The wife of Rammānu-nirari was called Sammuramat, a name which has been compared with that of the somewhat mythical Semiramis of the Greeks.

Rammānu-nirari was succeeded (B.C. 783) by Shalmaneser III. The records of this king, like those of his predecessors, are little else than an account of his conquests, and from them we gather that he attacked the region of Itu', on the Euphrates, in Babylonia, the Armenians and Vanites, Syria, Harhar, Media, &c. He died in 773 B.C., and was succeeded by Aššur-danan III., a king of whom very little is known.

At the beginning of his reign this king attacked Damascus and Hadrach, and afterwards made an expedition to the mountainous district of Gannanati in Babylonia. In the year 763 the old capital Aššur revolted, and there was, on the 15th¹ of June in that year, an eclipse of the sun, looked upon, in connection with the

¹ Calculated by Mr. Hind.

revolt, as an evil omen. This revolt lasted no less than six years, during which time no foreign expeditions were made.

Aššur-nirari II. succeeded Aššur-danan III. in B.C. 735. This king was not so active with regard to his foreign policy as the former kings of Assyria had been, the only expeditions made being to Hadrach in Palestine, Arpad, and Namri. The result of this inactivity seems to have been to cause discontent, and a revolution took place, which raised to the throne Tiglath-pileser III., the founder of a new dynasty.

The reign of Tiglath-pileser III. is one of the most important in the history of Assyria, and the records which have come down to us are, as a rule, very complete. In the first years of his reign he made an expedition against the Babylonians, at that time split up into several small tribes. Tiglath-pileser conquered the whole of Southern Babylonia.¹

Other conquests of Tiglath-pileser were on the east of Assyria, in a district called Zimri (or Namri), where the tribes Bit-sangibuti, Bit-hamban, Sumurzu, &c., were attacked; and afterwards came the turn of the Medians and Persians, who were completely defeated, but as soon as Tiglath-pileser left the country they threw off the Assyrian yoke. On the north the Assyrian king attacked and conquered the regions of Armenia and Kummuh; and on the west the Syrians, including Razanu (Rezon) of Damascus, Hiram of Tyre, and Pisiris of Karkemish, were obliged to give tribute. The year after, Arpad, one of the principal cities of Syria, was fortified by the Syrians to resist the Assyrian inroads. Tiglath-pileser, finding that his former vassals had thrown off allegiance to him, marched again against them.

For two years the Assyrian army besieged Arpad; but this city once captured, the whole of Northern Syria submitted. After this he went against the allied forces of Judah (then ruled by Azariah) and Hamath, whose forces he defeated, and afterwards divided the land amongst his generals. Tiglath-pileser afterwards received tribute from all the kings of Syria, among whom are mentioned Rezon of Syria, Hiram of Tyre, &c., together with Zabibe, queen of Arabia.

¹ See p. 13.

The next expeditions of Tiglath-pileser were against Media, Armenia, and Van; and after this, at the request of Ahaz, king of Judah, he marched against Syria, at that time at war with Judah, and totally defeated the army of Rezon, king of Syria. Rezon fled to his capital, Damascus, which Tiglath-pileser now besieged, and leaving a part of his army there, overran with the rest the kingdom of Israel, whose king, Pekah, was obliged to take refuge in Samaria, while the Assyrian army plundered the country. The turn of the Ammonites, Moabites, and Philistines came next, and all were compelled to submit to Assyria.

Meanwhile the siege of Damascus still went on, and the city was at last captured in 732 B.C. Rezon the king was taken and slain, and the inhabitants carried into captivity. Tiglath-pileser now held a great court in the city of Damascus, to which Ahaz of Judah, with many other of the vassals of Assyria, went.

Many other conquests also were made by this most energetic king in Syria and Babylonia. He died about the year 727, and Shalmaneser IV. ascended the throne of Assyria after him.

This king, of whom very little is known, invaded Palestine, and attacked Tyre and Samaria, and afterwards Hoshea king of Israel. The siege of Tyre and Samaria was still in progress when Shalmaneser died (B.C. 722), after a short reign of five years.

Sargon, claiming descent from an ancient ruler named Bêl-kaiš, ascended the throne after Shalmaneser IV. The new king continued with vigour the siege of Tyre, and captured, after a three years' siege, the city of Samaria, carrying almost the whole of Israel into captivity.

The conquests of this king were most extensive, and included the Babylonians under Merodach-baladan, the Elamites under Humbanigaš, the land of Hamath, then ruled by a man named Ila-bi'di, and the people of Van, who had thrown off the Assyrian yoke. Most minute accounts of these conquests are given in his Annals, together with the history of his expedition against Yavan, king of Ashdod. Each foe was in turn conquered, and Sargon captured Merodach-baladan and took possession of his dominions, being mentioned in the Canon as having ruled that kingdom for five years.¹ This ruler built the

¹ See p. 15.

city Dur-Sargina, now called Khorsabad, about ten miles from Nineveh.

Sennacherib, son of Sargon, succeeded him in 705 B.C., and found himself at once engaged in a war with Babylon. Sennacherib defeated the Babylonian forces under Mero-dach-baladan in the battle of Kišu, and, after plundering the country, set upon the throne a young Babylonian named Bêl-êbuš, who had been brought up at the court of Sargon.¹

The next important expedition of this king was that in which he attacked Hezekiah, king of Judah; and as it is one of the most interesting passages of Assyrian history, a translation is here given in full:

"In my third expedition I went to the land of Hit. The terrible fear of my lordship overwhelmed Luli king of Sidon, and he fled to a remote place within the sea² and left his country. The splendour of the weapons of Aššur my lord overwhelmed Great Sidon, Little Sidon, Bit-zitte, Zerephath, Maḥalliba, Osah, Achzib, Accho, his strong cities, fortresses, commissariat,³ and magazine, and they submitted to my feet. I set Tuba'lu upon the throne of royalty over them, and taxes and tribute to my lordship, yearly, without ceasing, I placed upon him. As for Menahem of Samaria, Tuba'lu of Sidon, Abdi-li'ti of Arvad, Uru-milki of Gebal, Mitinti of Ashdod, Pudu-ilu of Beth-Ammon, Kammusu-natbi of Moab, Aarammu of Edom, kings of Phœnicia all of them, a wide-spread coast, they sent their valuable presents, with furniture, to my presence, and kissed my feet; and Šidkā king of Askelon, who had not submitted to my yoke, the gods of his father's house, himself, his wife, his sons, his daughters, his brothers, the seed of his father's house, I took away, and sent to Assyria. I placed Šarru-lūdāri son of Rukibtī, their former king, over the people of Askelon, and a gift of tribute, the collection of my lordship, I placed upon him and he performed the ordinances (?).

"In the course of my expedition I besieged, captured, and carried off the spoil of the cities Beth-Dagon, Joppa, Beneberak, and Azuru—cities of Šidkā, who afterwards submitted not to my yoke. The nobles, princes, and

¹ See p. 15.

² The island of Cyprus.

³ Literally: "place of food and drink."

people of Ekron, who had placed Padi their king, keeper of the agreement and oath of Assyria, in bonds of iron, and had given him to Hezekiah king of Judah—evilly in the darkness they had done it—feared in their hearts. They called (for help), and there came the kings of Egypt, and the soldiers, archer-charioteers, and horses of the king of Ethiopia—a countless force. Their helpers arranged their line of battle before me, within sight of Eltekah—they encouraged their soldiers. In the service of Aššur my lord I fought with them: I accomplished their overthrow. The charioteers and the sons of the king of Egypt, with the charioteers of the king of Ethiopia, alive I captured with my hands in the midst of the battle. I besieged, captured, and carried off the spoil of Eltekah and Timnah. I drew near to Ekron, and I killed the nobles and princes who had committed evil, and I hung their bodies on stakes within the city. The people¹ of the city doing sin and wickedness I took as spoil; the rest of them, who had done no evil or wrong, who had no sin, I commanded their release. Padi, their king, I caused to come forth from the midst of Jerusalem and to sit upon the throne of lordship over them, and I imposed upon him the tribute of my lordship; but Hezekiah, of the land of the Jews, who had not submitted to my yoke, twenty-six of his strong cities, fortresses, and the smaller towns which were around them, which were innumerable, with advance (?) of battering-rams (?), and throwing (?) of darts (?), smiting of clubs (?), maces (?), swords (?), and daggers (?), I besieged and captured. I brought out from the midst of them, and counted as spoil, 200,150 people, small and great, male and female; horses, mules, asses, camels, oxen, and sheep innumerable. Him I made like a caged bird within Jerusalem, his royal city; I surrounded it with towers, and turned the exit of the great gate of his city, and it was conquered. His cities which I had spoiled I separated from his country, and gave (them) to Mitinti king of Ashdod, Padi king of Ekron, and Šilli-Bél king of Gaza, and I reduced his country. Over the former tribute, their yearly gift, tribute for the aid of my lordship I imposed upon them. Him, Hezekiah, terrible fear of my lordship struck him and the wandering Arabs and coloured soldiers which for the strengthening of Jerusalem he had brought in and

¹ Lit. "sons."

had given payment. With 30 talents of gold, 800 talents of silver, glass, precious stones, large pieces of lapis-lazuli, couches of ivory, standing thrones of ivory, elephant skins, elephants' tusks, *esú* wood, and instruments whatever their name, a valuable treasure, and his daughters, the eunuchs of his palace, *nári* and *nárati*, to the midst of Nineveh, the city of my dominion, he sent down after me, and to give the tribute and do obeisance he sent his messenger."

Such is the account given by Sennacherib himself, and, although in singular agreement with the account given in the Bible, yet differs from it in omitting any reference to the disaster which befel the Assyrian army.

In the year 700 B.C. Sennacherib went again to Babylonia, and defeated, at Bît-tûtu, the forces of Šuzub son of Gahul, who had arisen after the flight of Merodach-baladan. Southern Babylonia was again ravaged, and, after the expedition, Sennacherib set on the throne of Babylon his eldest son, named Aššur-nadin-šumi.¹

Sennacherib next attacked the various tribes inhabiting Asia Minor, and, after subduing these, turned his attention to a tribe of Chaldeans who had left Babylonia and settled in Elam, probably near the modern city of Mohammera, at that time, most likely, washed by the waters of the Persian Gulf, but which is now far inland. There he defeated the Chaldean settlers and their Elamite helpers, and plundered their cities. On Sennacherib's return from this expedition, he found that Šuzub had come back and proclaimed himself king. Again, however, he was defeated, and sent in chains to Nineveh. Sennacherib next attacked and ravaged the kingdom of Elam, then governed by Kudur-nanhundi, but as it was rather late in the year he was obliged, by the impassability of the roads, to give up the attempt to subjugate it.

Once more Šuzub, having escaped from captivity, went to try to rouse the Babylonians in his favour. Having succeeded in this, he sent to Umman-mīnanu, the then king of Elam, asking him to come to his help. This was rendered by the Elamite king, who came to Babylon to help Šuzub. Nabû-šum-iškun, son of Merodach-baladan, Sennacherib's old enemy, also joined him. Notwithstanding, however, the large force of his opponents, Sennacherib attacked and completely routed the Babylonians and their

¹ See p. 15.

allies near the city of Halulâ. It was too late in the year for the Assyrian king to follow up his victory, but the next year he took his revenge for the revolt, and Babylon was taken and destroyed. Suzub, who had evidently again fallen into the hands of the Assyrians, escaped once more, but was killed, in Northern Babylonia, by a fall from his horse.

The events of Sennacherib's reign now become uncertain, but he made one more expedition to Palestine, in which, it is thought, he defeated the Greek fleet and founded the city Tarsus. He also overran Arabia.

Sennacherib was killed, B.C. 681, by his sons, Adrammelech and Sharezer, who seem afterwards to have tried to obtain possession of the crown. Civil war was the result, for Esarhaddon, a younger son of Sennacherib, contested the empire with his brothers. It is thought that it was in the battle of Hani-rabbe, a place near the Upper Euphrates, that the battle was fought that gave Esarhaddon the throne of Assyria. Adrammelech and Sharezer escaped and fled to Armenia.

Esarhaddon's conquests were in every respect as wide as that of the other Assyrian kings. He conquered Nabû-zir-napišti-êšir, son of Merodach-baladan, in Babylonia. The Babylonian prince fled, however, to Elam, but the Elamite king, Umman-aldaš, wishing to be on good terms with Esarhaddon, put him to death. Na'id-Marduk, his brother, implored the mercy of the Assyrian king, who restored him to the dominions of his father. Esarhaddon also rebuilt the city of Babylon, thus bringing a more conciliatory policy to bear.

This king also defeated the Syrian and Phoenician armies, and made tributary to him all the minor kingdoms in the district, including Ba'al of Tyre, Manasseh of Judah, the full number being twelve, and ten Cyprian kings.

Esarhaddon now checked the inroads of the Cimmerians, who were beginning to overrun Asia Minor, and killed their leader. He made also an expedition to the district called Tel-aššur,¹ south-east of Assyria, and afterwards against the Medes, the Mannâa (Vanites), and the Arabians, in all of which he was successful. In this last campaign he passed through two districts, called in the

¹ Isaiah xxxvii. 12.

inscriptions Bâzu and Hazû, the former the Bâz, and the latter the Hazû,¹ of the Bible. The last recorded campaign of Esarhaddon was against Tarkû, or Tirhakah, king of Egypt, whom he defeated, and, conquering his country, divided it into twelve states, over each of which he placed a native ruler. Besides these, Esarhaddon also carried away many of the Israelites captive, and brought Manasseh king of Judah in chains to Babylon, where he at that time held his court. He died B.C. 668, after a prosperous reign of thirteen years, leaving his crown to his eldest son, Aššur-banî-apli or Assurbanipal.

The reign of this king is one of the most glorious in all the Assyrian annals. His first expedition was against the Egyptians, who had revolted under the leadership of Tirhakah, after the return of Esarhaddon to Assyria. Aššur-banî-apli at once marched his army against them, and he says that he received on the way, just as his father had done, tribute from the kings of Palestine and Cyprus, among the former of whom occurs the name of Manasseh, king of Judah. The result of this expedition was the defeat of Tirhakah at a place called Kar-banîti,² in Egypt. Tirhakah was pursued by the Assyrian army, assisted by the forces of the tributary kings whom Esarhaddon had placed in Egypt. The Ethiopian prince, however, fled into his own country, and the Assyrians and their allies were unsuccessful.

Again, on the retreat of the Assyrians, the Egyptians revolted, and this time it was the petty kings set up by the Assyrian monarch who tried to cast off the Assyrian yoke. Before matters were ripe, however, the Assyrian generals who were stationed in Egypt captured one of the messengers of the conspirators. The Assyrian army now took the cities Saïs, Mendis, and Zoan; and Tirhakah, who had come to help the revolted kings, was defeated and again compelled to flee into Ethiopia, where he soon afterwards died.

Notwithstanding the successes of the Assyrians, Rudammon, nephew of Tirhakah, having many helpers and sympathisers in Egypt itself, came with an army, and, being joined by the people, had such success that he was

¹ Gen. xxii. 21.

² Supposed to be the Karba or Karbana of the Egyptian inscriptions later known as Heracleum.

able to put an end to the Assyrian dominion in Egypt. On the advance of a fresh expedition from Assyria, however, Rudammon ignobly fled, and once more Egypt passed into the hands of the Assyrians.

Aššur-banī-apli next went against the commercial city of Tyre, which was compelled to submit. Ba'al, the king, sent his son Iaḥi-milki to treat with the conqueror. Several small kingdoms on the coast of the Mediterranean also made submission to Aššur-banī-apli. Later, Gyges, king of Lydia, made submission to the Assyrian king, and afterwards sent a second embassy with rich presents and two chiefs of the Cimmerians, taken by him in battle. Notwithstanding this, however, Gyges sided with Tuša-milki, king of Egypt, against Aššur-banī-apli.

All now went against the Assyrians in Egypt; their garrisons were expelled, and the country passed for ever out of their hands. The Assyrian king, in his anger, cursed the Lydian ruler for his faithlessness.

About the year 660 B.C., the people of Duran, suffering from the inroads of the inhabitants of the city of Kirbat, near the Elamite boundary, sent to Aššur-banī-apli, asking him to send and check these invasions. An expedition being sent, Kirbat was captured, the Assyrian army there taking a large booty. After this the Assyrian king directed his forces against Ahšēri, king of Van. A great battle was fought, in which Ahšēri's army was defeated with great slaughter. Many of the cities of the land, including Izirtu, the capital, fell into the hands of the invader, who destroyed them, carrying off the people and their property. The Vanites, however, were angry with their king on account of these misfortunes, and, surrounding the fortress to which he had fled, demanded his surrender. His attendants therefore murdered him, and threw his dead body out into the streets. Uālli, his son, ascended the throne after him, and sent his son Erisinni to Aššur-banī-apli to make submission to him.

Aššur-banī-apli next attacked Biriz-hadri, chief of the land Aa, and Sarati and Piriḥia, sons of Gāgi (or Gog), chiefs of the Saḥi, who were captured and brought to Assyria. About this time Ilu-daria, tartan of Lubdi, near Babylonia, revolted and tried to make himself master of the district called Ubbummi. The people of Kullim-miri, however, went out in the middle of the night, and

defeated him. Ilu-daria was killed, and his head was sent to Aššur-banī-apli at Nineveh.

Affairs in Elam now attracted the attention of Aššur-banī-apli. Urtaku, king of that country, disregarding the benefits which his people had received at the hands of the Assyrians during the time when a famine had come over his country, invaded Babylonia, but, on the coming of an Assyrian army, fled. Pursued and defeated by the Assyrian army, Urtaku, in his mortification, committed suicide. Te-umman, a man who was "the likeness of a devil," succeeded him, and tried to kill all the relatives of Urtaku. These, however, fled for protection to Aššur-banī-apli. Te-umman, however, seems to have been determined not to let them escape, and sent to Aššur-banī-apli demanding their surrender. This was refused, and war was declared. In the battle which followed near the city Shushan, Aššur-banī-apli was quite victorious: Te-umman was killed, and the whole land of Elam left at the mercy of the conqueror. For an account of the sculptures illustrating the incidents of this battle, see pages 75-86.

Umman-igaš, one of the fugitives, was now made king of Elam, and Tammaritu, his youngest brother, raised to the under-kingship of Hidalu, a mountainous part of Elam.

After these triumphs, and the needful re-arrangement of affairs which followed, the Assyrian dominions were at peace for a while. Trouble came, however, from Babylon, where Šamaš-šum-ukīn, brother of Aššur-banī-apli, ruled under the suzerainty of the Assyrian king. For the account of this struggle, and the defeat and death of Šamaš-šum-ukīn, see pages 17 and 18.

About the year 648 B.C., Aššur-banī-apli had some disputes with Umman-aldas, son of Attamitu (an Elamite general killed in battle with the Assyrians), who had seated himself on the throne of Elam. The Assyrian king sent and demanded the surrender of Nabû-bêl-zikri, a Chaldean prince, descendant of Merodach-baladan III. Nabû-bêl-zikri, therefore, fearing to be given up into the hands of his enemies, called on his armour-bearer (*kizû*) to kill him, and they ran each other through with their swords. Umman-aldas sent the body of the Babylonian prince, carefully laid out, with the head of his armour-bearer, to Aššur-banī-apli.

The Assyrian king, however, seems to have been bent on war, for he fitted out, soon afterwards, a new expedition to dethrone Umman-aldāš. Bit-Imbi, one of the principal frontier strongholds, was captured, and the news of this misfortune caused the Elamite king, who was then in Maṭaktu, to flee, and the whole of Elam was at the feet of the invader. Tammāritu was now proclaimed king of all Elam.

No sooner was the Elamite prince placed on the throne, than he began to plot against the power which had raised him. He was foiled, however, in his design, and Aššur-bāni-apli deposed and imprisoned him. After the departure of the Assyrians, Umman-aldāš came back and resumed the government.

Again the Assyrian army tried to crush the Elamite power, and this time the pretext was that the Elamites kept possession of an image of the goddess Nana, which had been carried off from Erech 1535 years before. Aššur-bāni-apli was, as before, completely successful: the Elamites were defeated in every encounter, and the Assyrian army carried off an enormous amount of booty, Shushan was completely spoiled, and all the gods and goods of the people carried off. The Assyrian army came back to Nineveh, after having completely wasted the country of Elam.

The next war recorded by the great king is that against Uāte', king of Arabia, and several other smaller princes of that part. The difficulties of this campaign, which were very great, are told in the Annals at great length. Abiate' and Aamu, Arabian princes, were taken alive, and sent to Nineveh. Uāte' escaped, but seems to have been afterwards captured, and with Tammāritu, Pa'e, and Umman-aldāš (who had been taken prisoner by the generals of Aššur-bāni-apli) was obliged to draw the Assyrian king, in his chariot, to the gate of the temple called Bit-Mašmašu. There Aššur-bāni-apli alighted, and bowed down before the gods who had prospered him in his various wars.

The history of the last years of this king is unknown, but it is supposed that during this period occurred an expedition against Tyre, whose king was deposed, and an Assyrian governor appointed in his place.

Aššur-bāni-apli is supposed to have been succeeded, about 620 B.C., by Aššur-ēṭel-ilāni-kān, of whom nothing is

known. He was succeeded, evidently, by Bêl-šum-iškun (or Bêl-zakir-iškun), who seems to have been of Babylonian extraction, but of whom very few records (none historical) have come down to us.

For the account of the downfall of the Assyrian dominion, see page 19.

PRIVATE LIFE, ARTS, AND SCIENCES.



NEXT to the king the principal officers of the Assyrian court were,—the *turtanu*, “tartan;” the *rab-šakti*, “chief of the high ones;” the *rabî-nâri*, “chief of the *nâri*,” the *nêr-ekalli*, “chief of the palace;” the *tukulu* or *abrakku*, “servant,” and the *šanat*, or “governor.”

Of these, it seems that the *turtanu* was of the highest rank. It was he who, in the absence of the king, took the supreme command of the army. In the list of eponyms his name often immediately follows that of the king. The *rab-šakti* was the chief of the officers called *sakti*, or “high ones,” but his rank and duty are not exactly known. He had, however, some command in the army. The *rabî-nâri* was also one of those officers who were eligible for the office of eponym. The chief of the palace and the *tukulu* were also eligible for this office. The *šanat*, or governor, was generally an officer appointed to some outlying district, and to whom the administration was entrusted, and about which he was expected to send regular reports to the king. After all the above-named officers who were eligible for the office of eponym had served their term, the office was filled by the various governors.

The relations between the king and his people seem to have been of a most friendly character. Judging from the documents that have come down to us, it seems that every one could address him upon subjects of administration, &c., and many tablets contain complaints that could hardly fail to be unpleasant to him. The governors addressed him concerning the affairs of their provinces, made suggestions for their better government, and found fault with such and such officers that he had sent; the people of conquered towns petitioned him about the loss of their privileges, or the overbearing rule of the governors he had sent, and prisoners appealed to him against the injustice of their judges and the harshness of the treatment they had met with.

The conduct of warlike expeditions was, as a rule, under the direction of the king himself, the tartan being the next in command, but the full command devolved upon the tartan if the king himself did not take it. This occurred in the time of Shalmaneser II., during the latter part of whose reign Dān-Aššur commanded all the expeditions, the king being too old and weak to go; again during the reign of Sennacherib, and during the reign of Aššur-bani-apli, who seems to have preferred staying in his capital city. In the course of these expeditions the captured peoples were very harshly treated, and compelled to give a large amount of tribute. If the resistance were very severe, the captives were impaled and tortured, the limbs being often cut off while they were still alive.

Of the amusements of the people very little is known. They sometimes gave, it seems, theatrical representations, in which the actors dressed themselves in the skins of animals. From one of the representations on the bronze gates of Shalmaneser II., it seems that the soldiers amused themselves by striking at each other and parrying, holding small sticks in their hands. The principal amusement of the king seems to have been hunting, and the animals of the chase were the lion, the bull, the wild ass, the goat, and the deer. Lions were generally caught and kept for this purpose. The representations of these hunting expeditions, exhibited in the Assyrian basement room, are among the finest specimens of Assyrian art.

The Assyrians and Babylonians engaged in trade with all the surrounding nations, and especially with the Phœnicians, the objects of trade being the produce of the country—corn, barley, dates, &c., and live-stock of various kinds. It was especially the Babylonians who were traders, and many tablets in the British Museum refer to sales and exchanges of land, plantations, slaves, houses, ships, &c. Money-lending, often at exorbitant interest, was also extensively practised. Phœnician dockets are sometimes found on the tablets recording these transactions, showing a close connection with that nation.

The Assyrians and Babylonians were extremely superstitious, and charms, magical incantations, and witchcraft were constantly used as a protection against or a cure for diseases of various kinds. This use of charms and incantations they seem to have inherited from the old Akkadians.

Both nations had deeply religious feelings, to which they gave expression by the many representations of gods, heroes, &c., upon the slabs which adorned the palace-walls and upon the robes of the king, and by the poetical hymns and prayers addressed to the gods. To such an extent was the veneration of the gods carried in Babylonia that hardly any historical records are found upon the cylinders of the kings, the inscriptions being entirely devoted to descriptions of the restoration and building of the temples, and praises of the gods.

The royal palaces and temples were generally built upon a mound, in order to keep the building clear of the floods that sometimes covered the country. These buildings often covered a broad tract of land, and contained many large chambers. As the Assyrians were rather timid in the use of the arch, their rooms were very long and rather narrow. Although no traces of upper floors have been found, yet it seems likely that they existed. The walls of the rooms on the ground-floor were generally covered with sculptures, and very often the bricks were painted with representations, in their proper colours, of horses and chariots—incidents of war and the chase.

The Babylonians seem not to have used stone in the building of their palaces, and they adorned the walls with representations in brick, modelled in very high relief. These bricks were often enamelled and brightly coloured, and fragments of inscription, enamelled white upon a blue ground, have also been found.

The Akkadians, at the time when they existed as a separate nation, seem to have had an art of their own, of a very refined and elegant style; and of this art some examples exist in the representations on the cylinder-seals, and the figures of the king Gudea exhibited in the Nimroud Gallery. This it was, evidently, which formed the basis for the less refined and far more vigorous style of the Assyrians and Babylonians. The art of the Assyrians, of which a great many examples have come down to us, seems to have begun to reach a high degree of excellence during the reign of Aššur-naṣir-apli, as may be seen by examining the sculptures in the Nimroud Gallery. A period of slight decline then came, followed by one, beginning in the reign of Sennacherib, of very high excellence, in which all the figures are drawn with great

freedom and truth. Assyrian art reached its highest stage during the reign of Aššur-bani-apli; and the excellence and carefulness of the art of this period, represented by the hunting scenes in the Assyrian basement room, are well worthy of notice.

In Assyria it was the king who was the patron of learning; and the later kings of Assyria, in their expeditions against Babylonia, seem to have kept this well in mind, and, with a view to the enriching of their own libraries, carried off, it is thought, the tablets which they found in the libraries of the various cities which they occupied. Many copies of standard works were made by the Assyrian scribes under the direction of the Assyrian king, and it is from these duplicate copies we have been enabled, in many cases, to make complete texts. In Babylonia the king seems not to have taken so much interest in literature, and the temple-libraries were principally enriched by the gifts of private citizens, who, to gain the favour of a god, either wrote themselves, or had written by a professional scribe, texts which were considered necessary for the library in question.

In Babylonia there seem to have been several institutions where reading and writing were taught. The student learnt the cumbersome syllabary by writing out each character several times, and, when this could be done well, he was instructed as to the ways of writing proper names—a rather important branch, as these are usually expressed by ideographs for the sake of shortness. The student next proceeded to the study of those texts known as the *Ki-kankalābi-šu* = *Ana itti-šu* series, which contain all the phrases needful, both in Akkadian and Assyrian, for the drawing-up of the trade and law documents. It is likely that the same system of education was in force in Assyria also.

Besides drawing, sculpture, engraving in stone, and letters, the Assyrians and Babylonians were well versed in agriculture, mathematics, and astronomy; tablets on all these subjects, and especially astronomy and astrology, being in existence.

RELIGION.



THE religion of the Assyrians and Babylonians, of which, however, comparatively little is known, was polytheistic. How the system, which is rather complicated, arose, is rather difficult to determine, but its origin certainly seems to be non-Semitic, that is, Akkadian and Sumerian, slightly influenced by other outside systems. Judging from the material which has come down to us, the religious system of the Assyrians and Babylonians had early assumed its complicated form.

The system seems to have been astral in its origin, but it may also have been phenomenal (a worship of the powers of nature), or, what is more likely, a combination of the two, developed from the supposed connection between the movements of the heavenly bodies and the changes of the seasons, and the effects thereby brought about. There is no doubt that this was, to a certain extent, the cause of the rise of this system; for it was the custom, from the first, among the Babylonians, to make forecasts as to the state of the crops, the possibility of famine, &c., from the movements of the planets, as well as to foretell the state of the nations with regard to each other,—the possibility of war, of victory, and of defeat. So great was the thirst among the people for a foreknowledge of events that would affect or interest them, that the number of tablets upon this subject goes far beyond that of any other section.

In the following explanation of the names of the principal gods and their titles, an idea may be gained of this ancient religion, and the deeply religious feelings of the people amongst whom it arose, was developed, and kept up, estimated. The key to these religious feelings is, most likely, to be found in the desire, which they had, for benefits in this life, and protection from its ills. The Assyrians and Babylonians had also the belief in the

immortality of the soul, and a life of bliss after this present world; inherited, evidently, from their Akkadian predecessors.

In order to understand the mythology it will be necessary to begin with the legend of Creation before proceeding to those of the separate gods.

The first of the deities who existed "when there was no expansion" above, and "when the land had not been spread out" beneath, was, according to the creation-legends, "the lady *Tiāmtu*," or the water-chaos, which has been compared to the *tehôm* or "deep" of the first chapter of Genesis. She, so the account says, was the begetter of all things then existing, none of the gods having come forth;¹ nothing had a name, and "a determination had not been made" as to the form, evidently, that things should take. Then shone forth the gods *Lahmu* and *Lahamu* (compared with the *Dakhe* and *Dakhos* of Damascius), which are evidently the male and female personifications respectively of the heavens, generally designated by the words *Anu* and *Anatu*. These were followed by *Aššur* and *Kišar* (evidently the *Assoros* and *Kisaré* of the above-named ancient author), the former of whom seems to have been taken by the Assyrians as their national divinity. It is likely that, if these legends were in a complete state, they would give an account of the creation or birth of the other principal gods.

Later followed the fixing of the heavenly bodies in their places, each having its proper station, and then the great gates, with their strong locks right and left, were opened (to let the luminaries shine forth). Then was placed *Nannaru*, "the Lightgiver" (Moon), to mark unceasingly the months, and to give light in the night. Next is described the placing of *Samsu*, the sun-god, but the text of the legends is mutilated here, and the rest consequently doubtful.

After the creation of the world, &c., occurred the war between the gods and the being called *Bišbiš-tiāmtu*, evidently the "lady *Tiāmtu*" mentioned above, here brought forward as the personification of chaos or destruction. Many preparations for her destruction were made by the gods, and she and all her helpers, including *Kingu*,

¹ From the word used in the original, "the gods" are evidently to be understood here as the heavenly bodies.

her husband, were defeated by Merodach, aided by the other gods.

Whether the place of that part of these legends, supposed to refer to the fall of man, be before or after the account of the fight between the gods and the powers of evil, is uncertain. The being called Bišbiš-tiāntu enters into this legend, apparently as the tempter.

Aššur, the national god of the Assyrians, is called in the inscriptions "the father of the gods;" it is difficult to say, however, on what account this title was given. It seems that he was one of the forms of the god Bēl, as Bēltu (Beltis), called in Babylonian inscriptions the wife of Bēl, figures, in Assyrian texts, as wife of Aššur. Aššur was, perhaps, the god of the city Aššur,¹ taken, on the separation of Assyria from Babylonia, as the national god. Aššur seems to have been identified with the god *Sar*, mentioned with *Kisar* in the first creation tablet, as one of the creators of the world. The month *Ve-adar* was dedicated to him.

Anu (from the Akkadian word *ana*, "heaven") was the god of the heavens. He was called by the Assyrians "the honoured lord," the begotten of Aššur, father of the gods.

Anātu was the wife of Anu (of whose name this word is the feminine form). She was the goddess of the heavens, and seems to have been in every respect the female counterpart of Anu.

Bēl seems to have been the national god of the Babylonians, and was regarded by them with the same veneration as that with which Aššur was regarded by the Assyrians, bearing among the Babylonians nearly the same titles. The month *Nisan* was dedicated to Bēl and to Anu. Bēltu, called by the classic writers Beltis, was regarded by the Babylonians as the wife of Bēl, and by the Assyrians as the wife of Aššur. She was called "the queen of all the gods."

Hea (or rather Êa) was the name of the god of the sea, and thus, by extension, of all rivers, who, by letting loose the channels, fertilised the land. This god is said to have possessed great wisdom; and when Marduk, the god who went about curing the ills of mankind, did not know how to set about his work in any particular case, he went to

¹ Prof. Sayce.

his father Hea, dwelling in the deep, and asked him for advice, which was always given, in the form of a charm or incantation. Hea is called also "the lord of mankind." The month Iyyar was dedicated to him.

Ištar of Nineveh was the goddess of love, and answers to the classic Venus. Many stories are told of her and her lovers in the legend of the hero Gištubar, to whom she also made love. He, however, rejected her advances, and reminded her of her former lovers whom she had treated so cruelly. She is supposed to have gone down to Hades and braved the anger of Ninkigal, queen of that place, only to seek and bring forth Tammuz, the husband of her youth, to whom she seems to have remained faithful. The month Elul¹ was dedicated to her, because it is supposed it was in that month that she made her journey to the under-world. She was called "the queen of heaven and the stars."

Ištar of Arbela, evidently another form of the above Ištar of Nineveh, was the goddess of battle of the Assyrians. She is said to have appeared to and helped Aššur-banī-apli in his expeditions, and on one occasion one of the seers of this king professed to have had a vision in which the goddess gave her bow to him, charging him to give it to the Assyrian king. This he did, and the result of the great encouragement given to the Assyrian troops by this showing forth of divine favour was that they gained a complete victory. Her oracle in the city of Arbela sent out many encouraging messages to Esarhaddon.

Merodach (or Marduk) was the god who went about benefiting mankind and curing their diseases. He is called "the venerable one of the gods." Marchesvan was the month dedicated to him. The Babylonians were especially devoted to the worship of this god.

Nebo (in Assyrian Nabû, lit. "the proclaimer"), the son of Merodach, was the god of wisdom and intelligence, and of tablets and writing. He is called "the supreme messenger," "the bearer of the supreme sceptre." The wife of Nebo was Tašmîtu (lit. "the hearer").

Nergal (from the Akkadian Neru-gal, meaning probably "the great servant") was the god of war. He is generally called "the warrior," "the great warrior," "lord of arrows

¹ Called in Akkadian "the month of the message of Ištar."

and bows," and sometimes "the destroyer." The month Kislev was dedicated to him.

Ninip was one of the warrior-gods of the Assyrians and Babylonians whose worship was in great favour. Amongst other titles he figures as "the lord of boundaries," "the lord, the supreme one." He is said to have been the son of Bél. The month Tammuz was dedicated to him.

Rammānu (Rimmon) was the god of the air, the storm, and the tempest. He is called the GU-GAL (lit. "great head," or "leader") of heaven and earth, "lord of wind and lightning," "the giver of pasture to the beasts of the field." To him was dedicated the month Sebat.

Sin was the name of the moon-god, "the eldest son of Bél." The worship of this god was in great favour with the Babylonians, and many most poetical hymns were addressed to him. His principal titles were "lord of wisdom" and "bearer of the horn," or crescent. The chief seat of his worship was Erech. The month Sivan was dedicated to this god.

Samas (Shamas) was the name of the sun-god, also much worshipped by the Assyrians and Babylonians. He was called "the great judge of heaven and earth," "the warrior of the universe" (*kuradu kalama*), and "the sender forth of light." The principal seat of the worship was Sippara (now Aboo-habba), where was a splendid shrine, in the restoration and adorning of which all the kings of Babylonia vied with their predecessors. To Samas was dedicated the month Tisri.

Tašmītu was, as before mentioned, the wife of Nebo, and was much venerated in both Assyria and Babylonia. She seems to have been the personification of the obedient listener.

Zir-panitu, the consort of Merodach, was also greatly venerated. There was a very celebrated shrine of this goddess, as well as of Merodach, in the city of Babylon.

To these may be added Ninkigal, queen of Hades (called, in the texts, "the land of no return"). To this region the goddess Ištar descended, in search, as it is supposed, of Dumuzi or Tammuz, the husband of her youth.

Beside these, who may be called the principal deities, there were a large number of others. Sometimes, however, these lesser divinities are the same great gods under different names, and with, in these cases, different attributes.

Thus the god Hea was called *Amma-an-ki*, when it was wished that his title, "lord of heaven and earth," should be expressed; as lord of rivers he was called *Engur*, as the god of potters he was called *Nun-urra*, &c. Sometimes, too, these great gods were known by different names in different cities, so that, for instance, the god Ninip was called *Sušinak*, *Dagbak*, &c., in Elam, and Nergal was called *Emu* in the district known as *Suh*. Several of these lesser deities, however, seem to have been quite independent in their attributes.

Very little is known of the ceremonials which attended the worship of these gods, but it seems that at night and dawn the priests went to the shrine of each god in order, and, bowing, called upon him by his name and titles. Long prayers were often addressed to them, and, when the supplicant wished to ask for some special benefit for himself, a special formula was used, in which he inserted his own name in the proper place.

GUIDE

TO THE

KOUYUNJIK GALLERY.

No. 1. Cast of a tablet cut on the face of the rock of the Nahr-el-keleb, the ancient Lycus, on the road of the Roman Via Antoniniana near Beyrout. This road, which was the pass by which the Egyptian and Assyrian monarchs marched into Syria and Asia or descended to Egypt, has nine tablets on the face of the rock,—three Egyptian of Rameses II. and the others of Assyrian kings, viz. Aššur-riš-iši, Tiglath-pileser, Shalmaneser, and Sennacherib. This tablet is the ninth of the series. On it is a figure in low relief of Esarhaddon, standing, facing to the left, wearing the pointed cap of Assyrian royalty, and draped in a garment with a strap passing over the left shoulder, his right hand raised, apparently holding a bird; his left is placed across his breast, his face is bearded, and his hair falls in long curls at the back of his head. Before him on a level with his head is a group of symbols, amongst which may be distinguished the globe and disk of the god Aššur, the seven stars, the horned fire or torch of the god Rammanu, the cross of Anu, the cap with triple horns of Bél, the sun Shamash, and the moon Sin. Across his body are forty lines of cuneiform Assyrian writing, exceedingly indistinct. 6 ft. 2 in. high.

No. 2. Slab on which is represented a bireme or galley with two banks of oars in the sea, advancing to the right. The galley has very high bulwarks and stands above the water. On the top or deck are soldiers, showing it to be a war-galley. All the persons on it are of a peculiar type, apparently not Assyrian, but Phœnician. They have

beards and curly hair, and are draped in tunics with short sleeves. At the head of the vessel stands a man stretching out his left hand, and holding two spears in his right. Behind him are portions of two or three other men, the first with his back to the standing figure and holding two spears or oars and portions of three others, the heads of all wanting through the fracture of the slab. Beneath these men, and outside the upper bulwark, are seven circular shields; and beneath the row of shields, another band of four plain compartments and five reticulated ones arranged alternately. These surmount a kind of cabin with large open ports, formed by pillars supporting the upper deck, in which appear the upper parts of four sailors rowing to the right, but facing to the left. Each holds in his hand an oar terminating in a square flat blade. There are two tiers or banks of oars, the heads of the rowers of the lower bank not being visible. The body of the vessel is divided by a line, as if representing a kind of keel, and the galley has in front a long conical pointed ram, decorated with an ornamented collar where it is attached to the vessel. The sea in front of the vessel is represented by waving lines, and in it is shown a crab placed vertically, which seizes a fish in its claws; above it are two other fish, one swimming to the right and the other to the left, and to the right of the crab two fishes swimming to the right, having beneath a sea-bird or flying fish, while beneath the vessel are two fishes, one swimming to the right and the other to the left. This ship recalls the galleys of Tyre mentioned in Ezekiel, chap. xi. 3 ft. 5 in. long; 2 ft. 2 in. wide.

No. 3. Slab representing the end of a contest in a marshy country on the banks of a river, perhaps an episode of the war of Sennacherib against Merodach-baladan, the king of Babylonia. The stream is figured by wavy lines, with seven curling portions to show the eddies, and in it are swimming seventeen smaller fish and two larger ones, and an eel or silurus. On the banks of the river on the left side are two rows of tall bulrushes, fifteen in the upper and sixteen in the lower row. A horseman, enemy of the Assyrians, gallops into the reeds to the left along a kind of embankment. He is bearded with four curls, and his hair, which is covered by a broad

bandlet, falls in five rows of curls behind. He is draped in a garment to the throat, the sleeves of which reach only to the elbows, and wears trousers which reach from the waist to the knees, secured by a triple belt. Turning back he raises his unarmed left hand, while, inclining forwards, he holds the neck of the horse by the right hand. His horse is bridled with a bit, but one rein only, that on the right side, is represented; a triple strap crosses the front of the horse's head, and another goes up the left side to a circular stud, and falls in a kind of loop. Four tassels hang from the head in front, and a kind of collar passes over the neck, besides a twisted cord round the neck and a band over the chest. The saddle is formed of sheepskins, two triangular portions of which hang at the left side, and the tail of the horse is tied up at the end. Behind him is a palm-tree and an Assyrian soldier about to kill him. This soldier is armed in the style of the reign of Sennacherib; his face is bearded, the beard terminating in seven rows of curls, and the back hair in masses short and square, and curled at the ends. Like the Babylonian, he has a pointed iron helmet, similar to one in the collections, on his head, and a thorax of chain-mail on his breast, over a tunic with short sleeves to the elbows, descending to the knees. His legs are covered with chain-armour, probably of iron, and he has worn tall boots, no longer visible. In his left hand he holds a large curved shield, *pavois*, with a kind of boss in the middle, and with his left drives a spear or javelin into his enemy. Behind this figure is the bow held by another archer. In front of the reeds are some angular projections, apparently marking the limits of the marsh. 4 ft. 10 in. long; 4 ft. wide.

No. 3*. Part of the head of the colossal figure of a eunuch, the features full and heavy and the chin double. The hair has been arranged in twelve wavy curls over the forehead; the eyebrows are continued, and form one mass over the nose. 1 ft. 9 in. high.

Nos. 4—8. A series of slabs mutilated in the upper part, which apparently commemorate the expedition of Sennacherib into Southern Babylonia against Merodach-baladan, the same king apparently who is mentioned in the Scriptures as having sent letters and a present to

Hezekiah, and to whose messengers the Jewish monarch exhibited all the treasures of his house. The campaign is represented in the bas-relief as occurring in a marshy district: a stream, probably that of the Tigris or Euphrates, is seen filled with islands overgrown with reeds or jungle. On the banks of the river are collected the prisoners and spoil. The action takes place from left to right, and is represented in two divisions or compartments. The upper one is much broken. At the right hand are seen the feet of an Assyrian soldier who stood with a eunuch recording the spoil, and the stem of a palm-tree: the scene appears to be similar to that repeated in the lower compartment beneath. Before them are the head of a slain Babylonian enemy and part of two others. Behind them, at an interval, are the legs of a captive soldier and part of the stem of another palm-tree, and the lower part of a captive, draped in a short garment with a pendent fringe, carrying a vase. Two other captives, similarly draped, their hands manacled, the upper parts destroyed, follow these, carrying some object on their shoulders; they are followed by two other manacled captives, one carrying a basket of vases on the shoulder and the stem of a palm-tree. These are followed by a soldier or officer wearing a diadem of rosettes on his head, draped as the other Babylonian, carrying a vase across his shoulder in his right hand and four bows in his left. Two captives follow these, the first Babylonian draped as the preceding, handcuffed with the hands behind the back close to a palm-tree, and another, also handcuffed, who turns round to look at an Assyrian soldier who is beating him. The soldier is armed in the usual manner, holding out a spear in his left hand, and in the act of beating the Babylonian with a stick held in his right hand. The greater portion of the upper part of this figure is wanting. Two oxen passing by two palm-trees follow, and a diademed man, draped as the other, elevating both hands and holding a bird, apparently a pigeon, in his raised left hand; the right is broken off. These are followed by three eunuchs, wearing long fringed garments, their hands before them holding objects. The first has a bag or skin, the second a bag, the third an uncertain object. A diademed man, having a sword and bow at his left side, lays his left hand on the neck of the last eunuch, whom he is in the act of striking with a stick

held in his right hand; at the side is a palm-tree. Three draped Babylonians, handcuffed, follow behind them; in the rear another palm-tree; the scene being closed by a draped man in a costume not like that of the Babylonian, with elevated hands which have held some object, but the head and upper part are wanting. The scene represents the march of the captive Babylonians through the palm groves, to have the number of captives and amount of spoil recorded by the Assyrians.

The second or lower division represents a similar scene, of reception of prisoners and spoil on the banks of a river or canal, represented by waving lines for water, in which are twelve fish. At the right end (8) is an officer draped like an Assyrian soldier, but unarmed, standing at a palm-tree, holding a clay tablet in his right hand and a writing stylus in his left. Facing to the right at his right side is a eunuch, draped in a short fringed garment, and holding out his hands; he also wears boots and stockings. Behind them stands an Assyrian soldier, facing in the same direction, wearing a crested helmet and tunic, his legs bare; he holds a long lance in his right hand and a large circular shield with round boss, the shield itself made of rectangular plates disposed in vertical rows. At the right border of the shield is the end of the lance of another soldier, who has stood behind this one, the lance being held obliquely. Before this party is a palm-tree with two bunches of dates. Advancing towards these are six Babylonian captives. The first of these, manacled with handcuffs, elevates both hands in supplication. The second and third, fourth and fifth are manacled together by the right and left hand, each holding a bag over the shoulder with the other hand. The sixth, also manacled, turns round and raises both hands in supplication to the soldier who is beating him at the side of a palm-tree. This soldier wears a helmet with crest and cheek-plates, a tunic with short sleeves, over which is a circular boss or breast-plate secured by two bands of four close straps, crossing from the shoulder to the waist, and a broad belt or *mitra* twice passed round the waist and tied in front. Behind are a palm-tree and three cows, the first bending down the head; the last is of the humpbacked or zebra kind. At their side are two Babylonian captives, not manacled, each holding a bag with the right or left

hand across the shoulder, the first turning round and regarding the other at the side of a palm-tree. They are followed by an Assyrian soldier wearing a pointed helmet with cheek-plates, a coat of mail over a tunic with short sleeves, the legs wrapped in mail or stockings tied with garters above the knees, and tall boots held up by crossing straps. He has a bow and quiver at his back, a sword at his left side, and holds the head of a Babylonian in his right hand and apparently another head in his left, indistinct through disintegration of the monument. Four Babylonian captives, manacled, follow, each holding a bag across the shoulder; the last turns round as if addressing the Assyrian soldier who follows him. The soldier is armed as the one preceding the group before mentioned, but holds his bow before him in both hands. Two manacled Babylonian captives follow these, and a third turns round, expostulating with a soldier draped in a tunic with bow at his left side, who is beating him with a stick raised in his right hand, the upper part much decomposed. These are followed by four women or eunuchs wearing diadems, bracelets, and long fringed garments, each holding a bag in each hand. The last turns round to address or remonstrate with a soldier wearing a pointed helmet, coat of mail, and draped like the others, holding a bow in the left hand and a short stick or mace in the right, with which he is about to strike the captive. These captives pass by a palm-tree. Five manacled male captives follow these, holding bags as before; the third turns round to address the fourth. The fifth has both hands manacled behind him. They are followed by a soldier wearing a crested helmet, and draped as before, holding a lance in his left hand and a short stick in his right. Three other women or eunuchs follow these; a fourth turns round to address the Assyrian soldier who closes this part of the scene, wearing a helmet with cheek-plates, short-sleeved tunic, with broad straps crossing at the breast, quiver on his back, sword at the left side, bow in his left hand, elevating a stick in his right, with which he is thrashing the captive. Behind is a palm-tree.

One general scene of the marshes and islands of rushes closes these slabs. At the end of the upper division is an Assyrian soldier in the usual armour and costume, wearing a pointed helmet, stooping down, facing to the left, and

receiving one of the boats which he has been employing for taking the captives in the marshes. He pulls the prow of the boat by both hands on the shore. The boat appears to be made of thin planks or reeds, eight layers on each side, and pointed at each end, tied together at equal distances by six bands of three strands. In it are two bearded Babylonian captives, each held by a barefooted soldier, the hands of the first captive held behind him; the second captive also has his hands behind him, which the other soldier holds by the right hand and the hair of the captive by the left. The soldier wears a sword at his left side. Above this, which is mutilated in the upper part, is the oar of another boat which is wanting (5). Beneath, the river curves round in a broad bay, into which enter three branches from the lower river. In the water under this boat is seen another boat of smaller proportions, also carrying Babylonian prisoners to the shore, perhaps intended to depict that it is a greater distance than the other. It is rowed to land by an Assyrian soldier, seated in the prow of the boat, his face to the stern; he wears a crested helmet, and the oar he holds is very like a broom at the blade, which is in three divisions. In the prow, facing the soldier and in the direction of the right, stand two Babylonian prisoners. The first raises the left hand and holds the other pendent. At his side, nearest the eye, is the second prisoner; he holds a bag by his right across his left shoulder, and has his left hand pendent. Behind these are two eunuchs or women, with diademed heads and long fringed garments, seated on cushions, facing also to the right; and behind them is a soldier in the usual dress, without helmet and barelegged, standing facing to the right, holding the head of an enemy in each hand. Behind, there is another seated female or eunuch, like the preceding, draped and elevating the right hand, the left placed on the knee, and seated on a cushion, facing, like the others, to the right; and, after this figure, the last one in the boat is an Assyrian soldier without helmet, standing barefooted, draped, and armed as usual, elevating in each hand the bearded head of a slain enemy. Above, on the water, and following these boats, are the rafts on which the Babylonians tried to escape the pursuit of the Assyrians. They were square, and made of reeds, disposed all round so as to hold the inmates concealed

from the Assyrians, as in a basket, the whole resembling a clump of reeds. The reeds are represented in the Assyrian perspective laid extended horizontally on all sides upon the water. The bottom of the raft has five layers of reeds, tied together with three withes in three places. On the first raft is a Babylonian or Assyrian, draped as the others, facing to the left, kneeling on his left knee, and shooting with a bow and arrow to the left. Behind are two women or eunuchs, draped as before, seated on cushions on the raft, also facing to the right: the heads of these figures are wanting, owing to the mutilation of the monument. Immediately in a line and beneath this, close to the shore, is the body of a decapitated Babylonian floating, partly draped, with extended hands and arms to the right. A little behind the raft and corpse is a small boat, similar to the first, with three bearded Babylonians standing facing to the right, and raising their hands as if supplicating for mercy or offering to surrender; and in a line with this, running into the reeded shore, a raft of reeds exactly similar to the other, holding three persons—an old diademed and draped bearded Babylonian, seated on the right, facing to the right, having before him two seated eunuchs or women, the second seated on a cushion; all raise their hands, and are apparently discoursing. Hence, proceeding to the right, on the upper part of the frieze is another boat of the same kind as those already described, in which are five figures, apparently of Assyrian soldiers, the upper portion of the figures unfortunately wanting through the mutilation of the monument. The soldiers have swords at their sides and bared feet, and stand facing to the left, the direction in which the boat is going. Behind the soldier at the prow follow two others with fringed garments; then another, followed by the fifth without. Directly under these is another boat, with four Babylonians draped like the preceding, also going to the left. The boat has been boarded at the stern by two Assyrian soldiers, wearing crested helmets and short-sleeved tunics surmounted by coats of mail. They hold before them long convex shields, rounded at the upper part and straight beneath, formed of rectangular vertical plates of metal placed in rows. The Babylonian at the prow of the boat steps over it with one leg, and holds both his hands down as if preparing to plunge into

the water. The second and third Babylonians turn round, looking back as if praying for mercy. The fourth **has** fallen on the boat on his right knee, his left hand over the boat, his right raised, and his face looking up at the Assyrian soldiers, who are spearing him. Before them **is** a clump of submerged reeds, eleven in number, possibly intended for a sinking raft. Beneath this, and close to the lower shore, is another raft, like those already described, on which are four Babylonians, two of whom, bearded and diademed, are seated, draped, towards the left end of the boat, facing and elevating one hand as if conversing, one seated on a cushion, and to the right of them are seated on cushions two women or eunuchs facing. In the prow of the boat, to the left of the two bearded Babylonians, is a woman or eunuch seated on the raft and not on a cushion. Behind these rafts, and in the upper portion of the river, is a boat, apparently Babylonian, which has been boarded by the Assyrians. A Babylonian falls over the prow—head foremost—into the water, facing to the right, both hands extended, pierced by an Assyrian soldier in the back, the upper part of the soldier wanting. Behind are two other soldiers, apparently Babylonians, and draped like them, standing side by side, facing and shooting to the right. Behind them is another Babylonian, evidently wounded, going to the right, but turning his head back, dropping his arms, and about to fall into the water. Another soldier drawing a bow follows these, and then another having a sword at his left side. The upper portion of both these figures is wanting. At the side of the boat nearest the spectator a Babylonian is represented falling into the water, facing to the left; his back hair falls over the front of his head, and he is bent in two—quite doubled up. Another Babylonian, with a quiver on his back and draped like the other, floats or swims away to the marshes of reeds on the extreme left. In a second boat of the same kind beneath, in the prow, facing right, is an Assyrian soldier wearing a pointed helmet, coat of mail, and quiver at the back, his right hand raised, his left holding a dagger; behind him is a woman or eunuch kneeling, facing also to the right, holding up both hands and imploring mercy. Behind the eunuch stands an Assyrian soldier in a crested helmet, holding a stick in his right hand and the head of a decapitated eunuch in his

left. Behind him, facing to the left, is an Assyrian soldier, wearing a pointed helmet, mail, and quiver on his back, striking with a mace in his right hand a prostrate Babylonian, whom he seizes by the hair with his left hand. The Babylonian lies facing to the right, his knees slightly raised.

At the end of this scene is represented a curved bank of a canal, the whole of which, with the exception of a creek on the upper side, is composed of a heap of bulrushes along the edge of the bank; running down to the river are four Babylonians hastening to the left, pursued by an Assyrian soldier. The first Babylonian, evidently a soldier, flies at a rapid pace, draped like the other Babylonians, wearing a quiver on his back, and carrying a bow in his right hand; he throws his left hand behind to a eunuch or woman, who flies like the preceding, but with arms down and draped in the usual costume; another Babylonian follows, wearing a quiver on his back and extending both hands and arms, the right farthest. At his back is a group representing a Babylonian killed by an Assyrian soldier who has overtaken him. The Babylonian, draped like the preceding, in running to the right, turns round to the left facing the soldier, and sinks to the ground, throwing up his left hand and letting his right fall. The soldier faces to the right; he wears a pointed helmet, coat of mail, and tunic as usual, holds a circular convex shield with boss and border on his left arm, and drives a spear with his right into the overtaken Babylonian.

The following is a translation of that portion of the *Annals* referring to this campaign:—

"In the beginning of my reign I accomplished the overthrow of Marduk-abla-iddina, king of Gan-Dunya (Babylonia), with the armies of Elam, within sight of Kišu (Hymer). In the midst of that battle he forsook his camp, he sped alone, to the country of Guzummani he fled. Among the pools and marshes he descended, and (his) life thus he saved. . . .

"I took also (the road) after him to the country of Guzummani, my fighting men to the midst of the pools and marshes I urged, and (for) five days they moved about rapidly, (but) his (hiding-)place was not seen."

The campaign in which these events happened took place in the first year of Sennacherib, as appears from the text of the *Bellino Cylinder* (Layard's *Inscriptions*, pl. 63). The war took place between Sennacherib and Merodach-

baladan, king of Babylon, who escaped in the marshes, as probably represented in the accompanying picture. 30 ft. 6 in. long; 4 ft. 11 in. wide.

Engraved, Layard's Monuments of Nineveh, 2nd series, plates 25, 26.

No. 9. Fragment of a slab representing part of the attack on a city in a mountainous country, indicated by a background of ovoid and conical stones. The portion contains the representation of slingers hurling their bolts at the enemy. At the extreme right of the slab are the right arms of two slingers, thrown behind them in the act of hurling, the slings consisting of narrow thongs enclosing circular stones or bullets. Behind these are two slingers standing side by side, the one farthest from the eye of the spectator being most advanced. They have the left foot advanced, the right bent behind them. These soldiers wear the conical iron helmets hooped with four bands, and semi-oval cheek-plates with a rim, a tunic with hanging border, and a coat of mail, and a belt of the same passing over the right shoulder, supporting a sword at the left side. Their right hands are thrown behind, holding the extended sling, in the middle or broader portion of which is the circular bullet. Their left hands are held down inclined before them, holding by the thumb and palm another bullet for use. The first two are followed by two others exactly alike. Behind these is a tree, and the stem of a tree is over the two arms, that of a palm-tree is over the first two soldiers, and part of an ordinary tree over the last group. It evidently represents the advanced guard of the Assyrian skirmishers attacking under the shelter of a grove. 3 ft. 1 in. high; 3 ft. 4 in. wide.

No. 10. Slab of the same kind as the preceding, and continuation of the same subject. It represents the attack on a city by archers, protected by large shields or *pavois*. In front of the first group is the elbow of the right arm and sword of the Assyrian soldiers resting on the *pavois*. The soldiers stand in twos as before, the left foot advanced, and the one inside farthest from sight holds the *pavois*, which appears to be a convex shield formed of seven bands, tied by four bands at its upper and lower ends, both of which are plain; the upper recurved inwards so as to protect the archers. These soldiers wear pointed

helmets and boots. The inner one, who is bearded, holds a spear in his right hand, which passes outside the *pavois*. With his left hand he holds the handle of the *pavois*, which is curved and placed about two-thirds up before the archer, the lower end of the *pavois* touching the ground. The other soldier, armed in the same manner, is youthful or a eunuch; he draws a bow held in his left hand, with an arrow on the string in his right, to his right shoulder. The ends of the bow are curved. Behind is another group of two soldiers, armed and draped as the preceding, but both bearded. The one farthest off holds the handle of the *pavois* in his left hand, and a dagger in his right. Two other soldiers stand side by side behind these; the inner one, bearded, holds the *pavois* as usual in his left hand, and a spear in his right inclined towards him. Above are four feet of soldiers, and the stump of a tree. 2 ft. 3 in. high; 3 ft. 6 in. wide.

No. 11. Slab, apparently part of the march of the army; two dismounted horsemen marching through a mountainous country, indicated by stones like the preceding, the soldiers and horses advancing to the right. The soldiers stand bearded at the right side of the horses, armed in the usual manner, each one wearing a pointed helmet, coat of mail over the fringed tunic, bow and arrow-case on left shoulder, sword at left side, and holding a spear inclined over his right shoulder in his right hand, and the reins of the horse in his left. The horses have no saddle or housings over them, but the following harness: a headstall of three bands crossing at the cheek, with a metal rosette at the point of junction, and under the ear. From this rosette hang three tassels of conical shape. The horse has besides a bridle which has a leaf-shaped pattern, as of stamped leather or metal, and a curved bit, and falls across the neck, and a leading rein of thin leather or cord, the end of which is held twisted up and coming out of the hand of the soldier. On the horse's neck is a curved crest, like that on the helmet of a soldier already described (No. 5), and a collar ornamented with six circular ornaments round the neck, to which hang a brass bell and clapper like those in the collections; also another band or martingale decorated with six ornaments, perhaps a modification of fleurettes. The mane of each horse is cropped

above, but combed down, flowing at the side and plaited in a mass over the forehead. The horses are not shod. The head of the first horse to the right is wanting. 2 ft. 3 in. high; 3 ft. 6 in. wide.

No. 12. Slab similar to the preceding, representing two horse-soldiers, one following the other. The soldiers are draped and armed and the horses caparisoned in the same manner, the only difference being that the men and horses are of rather smaller proportions. 2 ft. high; 3 ft. 7 in. wide.

No. 13. Slab representing part of the march of an Assyrian army to the left. First is seen the hinder portion of a chariot, consisting only of an eight-spoked wheel, and the remains of a car, wherein is part of the back of a man standing. This is followed by dismounted cavalry. The first soldier wears a pointed helmet, coat of mail and tunic, stockings and boots, and a sword suspended by a belt across the shoulders at the left side; his right hand is extended towards the chariot, his left holds a mace terminating in a kind of pomegranate. He has no quiver and bow-case on the back. The second soldier stands before a horse, which he is leading. He is armed as the first, but has a quiver and bow-case in addition on his back. In his right hand he holds a lance, almost erect; in his left, a curled-up bearing-rein of the horse which follows him. This horse is caparisoned as those already described, with tassels to the reins, bell round the neck, and a rectangular horse-cloth or saddle not secured by a girth on the back. At the side of the horse at the middle stands a second horse-soldier, armed as the preceding; he holds down straight the bearing-rein of another led horse, the forepart of which is only seen, owing to the fracture of this tablet. 3 ft. 6 in. high; 4 ft. 7 in. wide.

No. 14. Slab like the preceding, with part of a similar subject; march of the army to the right. On it is first the arm of a soldier, thrown behind him, holding the bearing-rein or halter of a caparisoned horse. The horse is harnessed like the foregoing, and has on its back a chequered horse-cloth or saddle secured by a girth. It is followed by a soldier with pointed helmet, armed as the others, with bow-case and quiver on his shoulders; his

right hand holds an upright spear, his left a coiled halter. The horse is caparisoned as the other, the only difference being the collar from the head to the neck being striated instead of ornamented with fleurettes. The horse-cloth has two tassels at the corner farthest from the head. The last horse is led by a eunuch, who stands at the side of the horse about the middle, with long curled hair, draped in a tunic, and having a broad sash or girdle formed of horizontal bands round his waist, and tied at the ends. He wears stockings and boots or buskins. In his right hand he holds the halter of the horse, and in his left a whip with short handle and three long lashes. The horse is caparisoned like the preceding. 2 ft. 9 in. high; 4 ft. 6 in. wide.

Nos. 15-17. A series of slabs of which the upper portion is lost, representing the return from a battle. The whole takes place on the banks of a river, which is represented as flowing left and right in one stream across the upper part of the slabs. The direction of the subject is towards the left. At the extreme left are two persons recording the spoil, standing at the side of a palm-tree with two bunches of dates. The farthest one is a eunuch with curled hair, wearing a tunic with short sleeves, broad belt, stockings and boots, standing facing to the right, to receive the prisoners and spoil. In his left hand he holds a roll of leather or papyrus, hanging down and curling up at the ends, and in his right hand, which is raised, an upright style or writing-reed. At his right side, and nearer the spectator, is a bearded man, draped like the eunuch, holding in his left hand tablets or a book, apparently of two rectangular flaps with a hinge, and in his raised right hand a writing stylus placed vertically. Before them is another palm-tree, like the preceding. Between the two palm-trees are the following objects, disposed in five rows:—A jar-shaped vase, apparently of metal, and a caldron with two small handles and square box or stool on four legs; four arrows without feathers, their points to the right, laid horizontally; four bows; three drawn daggers without scabbards, their points to the right; a curved lid or stand, with bar beneath and four legs turned at the lower end. At the other side of the palm-tree stand two soldiers wearing pointed iron helmets, coat of mail, tunics, stockings, boots, and bow-cases on

their backs. They stand one slightly before the other, and each holds a bearded head, apparently of a decapitated Babylonian, in each hand. Before them, at the foot of the tree, are seven similar bearded heads, to which they are adding these four. Behind them advances another Assyrian soldier, armed like them. In his right hand he holds another bearded head; with his left he seizes the beard of one of two Babylonian captives who follow him, draped as before, with diadems round their heads and tunics on their bodies. They raise one hand before them in supplication, while the other hand and arm, manacled, are placed behind them; at the side is a palm-tree. Behind these follow two other Babylonians, prisoners. Marching, and manacled by the inner hands, are two more Babylonians, their outer hands holding bags slung over the opposite shoulders; at their side is also a palm-tree. These captives are followed by an Assyrian soldier with pointed helmet, armed and draped as before, holding an upright lance in his right hand. Behind him stands a Babylonian, wearing diadem and tunic, with both hands raised in supplication. He is followed by two eunuchs or women, wearing long hair and draped in long garments, advancing to the right. The first holds in her right hand a bag across her shoulder, and another bag in her left hand. The second holds by her left hand a bag across her right shoulder, and another bag with a cord in her right hand. After these a break follows; then another woman advancing to the right, but looking behind her, draped as the others, holding in her left hand a bag across her right shoulder, and another bag with a string in the other hand. There is here another palm-tree. They are followed by a soldier without a helmet, but otherwise armed as his fellows, holding a mace in his right hand and a bow in his left. Behind him follows a cart with wheels of four spokes, drawn by two oxen, having collars at their necks fixed to a pole, and in it are three women, also facing to the right. The driver of the car is draped like a Babylonian; he advances to the left, holds a stick in his raised right hand to beat the oxen, and places his left hand over the back upon the flank of the ox nearest the spectator. The three women are seated on a bag in the waggon: the first raises her right hand, the other two, following one by one after her, elevate both hands as if supplicating for

mercy. At the side of the car is a palm-tree. Two handcuffed Babylonians follow the waggon, their inside hands manacled, their outside holding bags over their shoulders. The whole is closed by an Assyrian soldier going to the left, wearing a pointed helmet with cheek-plates, and armed in the usual manner; a convex shield curved above is thrown over his back and covers him. It is made of many rectangular pieces united. The whole subject appears to refer to the conquest of Merodach-baladan by Sennacherib. 12 ft. 10 in. long; 3 ft. 2 in. high.

Nos. 18, 19. Slabs apparently relating to the same campaign against Merodach-baladan: part of the march of the Assyrian army in two rows or divisions. The upper part of the upper division is broken away and wanting, all that remains being the feet and lower portions of three soldiers marching to the left; the second and third are armed as usual, with convex shields having bosses and ornamented borders. In the lower or second division are seven soldiers marching one after another, right leg foremost, to the left. Those whose figures are complete wear pointed helmets, coats of mail, tunics, and swords, but have no bow-cases, and hold lances in their right hands, slanting backwards, circular convex shields with bosses, and reins ornamented with a rectangular pattern on their left arm. The left foot of the first soldier only remains; of the second soldier the lower part from the waist downwards remains; the third soldier is nearly complete, and has the feet, but these have not the stocking and chain armour and boots. The upper parts of the fourth, fifth, and sixth soldiers are complete, but the feet are wanting. These soldiers wore the leg-armour and boots. The right foot only of the seventh soldier is wanting. The seven soldiers are followed by two civil officers, walking side by side, bearded, diademed, draped in short tunics with broad belts round the waist; their feet and legs are bare, and they carry bow-cases or quivers on their backs; that of the farthest has the arrows still remaining, the other has a sack or drapery coming out of the case. A chariot followed, but the foreparts of the two horses only remain. The heads of both horses are seen, but only the feet of one are represented. The mode in which these horses were harnessed and attached to the car will be more distinctly

seen on slab No. 57, where the chariot of Sennacherib is represented. The harness of the near horse only is seen : he wears a headstall, the band down the cheek to the bit ; the band is ornamented at each end with a rosette, probably of metal. A second band or strap passes under the jowl of the horse to the back of the head, and from it, in front of the chest, hangs an ornament, probably of wool, consisting of five conical tassels, like those used for curtain-loops, hanging from a kind of collar ; there is one at first, then four others, two in each row beneath. There is besides these a kind of brace or bearing-rein, which passes from the head to the car along the back of the horses, which were guided each by three reins held in the hands of the charioteer. Over the back of the neck is another collar of six or more bands of studs or metal, which passes to a breast-band. From this is a circular hole or tie through which a rein passes, and a lashed cord or leather strap. From this circular hole there is pendent a tassel-shaped object held by a ring, from which depends a conical plate with three dentals below, ornamented with a circle, and another similar plate with four dentals and seven rectangular plates ; beneath these are three rows, in each five conical tassels. Across the back is another collar of seven rows of square mail or ornaments, which joins to a breast-band of twelve rectangular plates of mail, from which hang three rows of tassels, seven in each. The horses have manes and hair carefully plaited over the forehead, but the conical plumes on the top of the head are wanting. The horses are not shod. 6 ft. 10 in. long ; 3 ft. 10 in. high.

Nos. 20, 21, 22. Part of the siege of a Jewish city by Sennacherib, in three divisions. The Jewish cities besieged by Sennacherib were Jerusalem and Lachish, of which last there is a representation in the basement room. The inhabitants of the city here depicted resemble those of Lachish, and may consequently be referred to the Jewish race. The portion depicted on these slabs is the line of the Assyrian army drawn round the town.

1st Division. The feet of seven Assyrian soldiers, one of whom is slinging.

2nd Division. Seven trees alternating with vines, the number of which is four.

3rd Division. Assyrian soldier armed with pointed helmet, quiver, sword, coat of mail, boots, and mail or stockings for the leg, standing, facing to the right, holding a bow in his left hand, and drawing an arrow in his right hand to the shoulder. He raises his right foot from the ground. He is followed by two soldiers side by side, the inner one most advanced, in pointed helmets, with crests and belts, swords, but no bow-cases, slinging, the sling thrown behind them and holding a circular sling bullet, while they hold circular sling bullets in their left hands placed before them; the ends of the slings are tasselled. Two other slingers; behind these is another Assyrian soldier, wearing a helmet with crest, and a tunic having a boss at the breast held by cross-straps, with a belt round the tunic, but no mail. In his right hand he holds a sloped lance and a circular buckler of square plates on his left arm. He is followed by three soldiers, one after another, wearing pointed helmets, tunics, leggings, or mail round the legs, and broad belt with circular ornaments over the right shoulder. They hold before them convex shields, with bosses and borders. They have no back hair. Behind these are ten other soldiers, one after another, armed alike, but slightly varied, having no cross-strap over the right shoulder, and holding lances. Some difference exists. The first and second have only tunics, the fourth and fifth have mail, the sixth and ninth wear belts, the tenth holds a lance in his left hand and a bow-case on his shoulder, holding a caparisoned horse, like those on Slab 14, having a square housing or saddle with pointed end on the back. At the side of the horse is a tree. The eleventh soldier leads another horse by a rein and is armed like the tenth; the lower part of the horse is wanting. 15 ft. 8 in. long; 4 ft. 4½ in. high.

At the bottom is a river with 17 fishes. Engraved, Layard's Monuments of Nineveh, 2nd series, pl. 39.

Nos. 23-26. Siege of a Jewish city. The city is represented on a hill or hemispherical mound, at the foot of which flows a narrow stream, which forms the lower border of this and the preceding slabs. It consists of an upper and lower line of fortification. In the upper one are two turrets, square and tall, the upper part thicker

than the shaft, as is the case with machicolated towers. The upper band or cornice of these towers is ornamented with a reticulated pattern of dentals. In the first tower to the right is a man facing to the right discharging an arrow, and having behind him another figure facing in the same direction, elevating the right hand and arm behind, and throwing a stone from the turret; on the adjoining turret, part only of the hinder figure hurling a javelin remains. In the curtain between the two turrets are the remains of another figure or person. At the right side sloping down the hill is a gateway, two towers with dental ornaments or cornice, vaulted gate with folding doors, and the outer enceinte of the city, which consists of four towers and a curtain. The gate is apparently in false perspective, and was part of the wall of the curtain slightly advanced in front of it, as its turrets have no defenders. On the curtain in front of the first tower is a man with crisp, curly beard and hair, discharging an arrow from a bow, his head and arm over the wall and facing to the right. Behind him is a man or a woman, the right hand raised, throwing a stone. On the second turret are two men facing to the right, the first drawing a bow, the second hurling a javelin. On the third turret are seen the upper part of two men hurling stones, and there are two others in the same act on the curtain behind. On the fourth turret are the remains of a man discharging an arrow from a bow, and on the curtain behind are two men hurling stones. The last turret is destroyed.

The city is situated on the top of a high conical mound, at the bottom of which are two vines and two trees, and on a ledge in the mound are five Assyrian soldiers facing to the right: the two first on the right, armed with pointed helmets, coats of mail, trousers, and boots, kneel on the right knee. The inner one holds a *pavois*; the other discharges an arrow from a bow at the wall. Behind them is a single soldier with crested helmet, belted tunic, with boss and cross strap, kneeling in the same manner and direction; in his right hand he holds a sword, in his left a circular buckler of plates over his head, to ward off stones, seven of which fall around him. Behind are two soldiers, the inner one holding a *pavois* and discharging an arrow at the walls; they wear mail breast-plates with

fringed tunics. Another soldier, with crested helmet, lance, and shield, scales the wall at the right side.

The rest of this portion is in three divisions; of the first, only a part remains, representing a wooded country, with olives and four trees.

The second division represents a column of attack; on the right is an Assyrian soldier facing left, with crested helmet, belted tunic, and naked feet, holding a circular-plated shield on his right arm, hurling a missile with his left. He is followed by two bearded Assyrian archers, bareheaded, draped in belted fringed tunics, barelegged, wearing quivers, standing, facing left, discharging arrows at the city; behind them is a kneeling archer, with tunic ornamented with waving lines and square border, kneeling at the side of a tree on his left knee, also shooting at the city. Behind him stand two Assyrian soldiers, wearing pointed helmets, coats of mail, trousers and boots, the inner one holding the handle of a *pavois*, the other discharging an arrow from a bow. Behind are a *pavois* and part of a soldier of similar group.

The part on the left side consists of the legs and feet of eight Assyrian soldiers: first, two advancing together in tunics and breeches, and part of a shield, advancing side by side; secondly, two barefooted soldiers, with draped and ornamented tunics, probably archers; then the legs of two soldiers wearing tunics, breeches, and boots, followed by the legs of two other similar soldiers.

The third division has on the right the attack of the suburbs. On three square buildings the following are mounted: an Assyrian soldier, facing left, with crested helmet, armed with shield, hurling lance at the gates; behind him a kneeling archer, bandlet on head, and pattern on tunic, kneeling on left knee, shooting at the walls; then two soldiers with pointed helmets, armed in mail as before, kneeling, and one discharging an arrow at the walls; behind these and beyond the building, an archer without helmet, draped in tunic, discharging arrow at walls. By the side and under cover of the houses are four soldiers, wearing pointed helmets, mail, trousers and boots, in two groups, with *pavois*, kneeling and discharging arrows at the walls; above, olive and vine.

On the left side is another part of the suburbs; a tower with machicolated top and square door is placed on another

tower or curtain with square door; then another tower with a similar top placed on the lower wall. Behind this is another tower resembling it. These may represent houses in the town. On the advanced top of the first building an Assyrian soldier, with crested helmet, circular-plated shield and lance and sword, tunic with cross-belt and boss, trousers and boots, is crouching down, kneeling, facing right, attacking the town. The rest of the attack is carried on from the sides of the houses. Two bare-headed diademed Assyrian archers in mail, with chequered tunics and cross-belts and quiver, like Tartars, kneel on the right knee, discharging arrows at the city; a third in the same array stands and discharges an arrow. Behind him are three groups of two soldiers each, wearing pointed helmets, coats of mail, trousers, and boots, one holding *pavois*, the other shooting an arrow at the walls. Above are three vines and two trees. A narrow river below, with seventeen fish, personifies the Jordan. Above is an inscription in two lines, unfortunately mutilated, containing part of the name of the city.

"[The city . . .] al'ammu I besieged,
 I carried off [its spoil]."

19 ft. 1 in. long; 8 ft. 2 in. high.

Engraved, Layard's *Monuments of Nineveh*, second series, pl. 39.

No. 26A. Fragment of the slab of a wall representing in relief a scene of cookery, perhaps in the Assyrian camp. On the left side of the slab is an Assyrian soldier facing to the left. He wears a crested helmet with cheek-plates, a plated tunic, leggings or stockings, and boots; in his right hand he holds a spear upright, in his left a tall convex shield and *pavois* made of pieces and rounded above, straight at the base. In the middle of the fragment is a fire, wherein are placed two circular cakes in a line at the bottom. On the right side of the fire is a female draped, kneeling on both knees, facing to the left, and stretching out both hands to the flame. At the lower part of the fragment is a man, bearded and draped, seated on a cushion on the ground, facing to the right, turning round and addressing two approaching females, draped in long fringed garments and bearing bags on their shoulders. Before him is a woman similarly draped, seated on a

cushion on the ground and facing him. Behind this group is a second one of two men, bearded and draped, seated facing on cushions, having between them a jar like an amphora and apparently drinking. The man on the right of the group holds up in his right hand a tall vase or bottle. On the upper part of the slab are the legs of two kneeling figures of women, facing to the right. The rest is broken away, the whole being part of a larger composition. 2 ft. 4 in. long; 10 in. high.

Nos. 27, 28. Slab of a portion of the frieze of the wall relating to the former subject, the attack on a city, apparently Jewish, as the enemies of the Assyrians resemble those figured at the so-called siege of Lachish. The slab here represents the prisoners and heads of the slain brought into the Assyrian army. It has three horizontal bands or divisions of reliefs, and is imperfect on the left side. To the right are two men or soldiers standing facing to the left, their legs advanced; the one farthest from the eye holds a clay cylinder or tablet in his left hand, upon which he is about to record the amount of the slain from the heads brought into the camp, and an iron or wooden stylus or pen in his right. These men, who are of the class of clerks or scribes, wear tunics and leggings or stockings and boots. The other man holds in his right hand a roll of some flexible material, such as leather, papyrus or linen, which falls curling around. Under the arm is a long rectangular pallet. In some cases the records of the slain were drawn up by the eunuchs who accompanied the king in his campaigns. Immediately before these scribes, and facing them, stands a soldier bearded, wearing a crested helmet which came into use about this time, draped in a tunic, wearing greaves or stockings and boots, a girdle, and a large circular shield formed of rectangular plates or else an imitation of wicker work at the left side, a sword and a belt from the right shoulder, and spear at the left side inclined to his back. In his right hand, which is extended, he holds the head of a decapitated enemy by the hair, while in his left hand he raises the head of another vertically by the beard. This soldier is followed by a bearded man wearing, not a helmet but a diadem. He is attired in a short tunic reaching to the thighs, half quilted at one side, and a belt

with a sword, bow and quiver at his shoulder and over his right side. In his right hand he holds the heads of two decapitated bearded enemies by the hair and beard, and in his left hand the head of an enemy by the hair. The feet of some other figures are seen in what remains of this division.

Before a soldier (see No. 28) facing to the left is a bearded man wearing a diadem, girdle, belt, dress with sleeves and armlets, with a sword at the left side, leggings or stockings, and boots. With his right hand he holds up the bearded head of an enemy by the hair. He is followed by a soldier wearing a crested helmet with cheek-plates, a tunic with sleeves reaching to the thighs, and cross-belt and circle at breast, having also leggings or stockings and boots. With his right hand he elevates the bearded head of an enemy held by the hair over the previous figure; with his left hand he holds down the head of an enemy. This soldier has a shield and lance at his left side. Behind follows another soldier, wearing a pointed helmet with cheek-plates, a tunic with three horizontal crossed bands like mail, lower part with vertical bands and sash, leggings and boots; in each hand he holds up the head of an enemy, the right hand raised, the left pendent. Behind him is a soldier with diademed head like the first, holding in each hand the bearded head of a decapitated enemy; he is followed by a soldier like the second, behind whom are two Jewish captives with crisp hair and chequered garments, manacled at the wrists, and wearing trousers. Then an Assyrian soldier with diadem, cross-belt, and belted tunic, who seizes another captive by the hand, who turns round; then by two women, the first of whom, wearing a fringed garment with hood over her head, carries a bag on her shoulder and holds a basket with handle in left hand, having before her a naked child; she is followed by another female, the head of whom is wanting, also holding a basket.

The division above has three vines and three trees. 8 ft. 3 in. long; 5 ft. 10 in. high.

No. 29. In this slab is a representation of the wooded country which probably surrounded the city. Three cavalry soldiers, bearded, wearing pointed helmets with cheek-plates, tunics of mail or plate-armour, and stockings,

leggings or greaves, are marching to the left, right foot advanced. Each one is armed with lance in right hand and sword at side. The first carries a kind of oval convex shield with boss before him. The second has a bow at his shoulder, and leads a horse caparisoned, like those described in Nos. 13, 14, and 20. The third has neither shield nor bow, but is leading a similar horse, of which only the foreparts are visible. At the bottom is a river with fishes.

In the gap between Nos. 28 and 29 are the feet of another warrior or soldier. 4 ft. 10 in. long; 3 ft. 2 in. high.

No. 30. Part of the siege of a city. Two soldiers facing to the left: the inner one bearded, wearing a pointed helmet and armed as those already described, holds by his right hand the handle of a large recurved shield or *pavois* to cover himself and his companion, an unbearded eunuch at his left side, who discharges an arrow at the enemy. Behind them are two slingers, armed in the same manner, hurling sling-bolts at the enemy. In consequence evidently of the raising of the floor of the chamber in which this slab was originally placed, the subject has been resculptured, either in the time of the king for whom it was originally done, or of his successor. 2 ft. 5 in. long; 2 ft. high.

No. 31. Small slab, having on it a horseman galloping to the left, holding in his left hand the bridle of the horse, from which tassels are pendent; he raises the right hand. He may be in flight, and wears no armour or helmet, but is seated on a vandyked horsecloth. The whole is much injured and decomposed. 1 ft. 10½ in. long; 1 ft. 4½ in. high.

No. 32. Slab with Assyrian horseman galloping to the left, armed with helmet and mail; he has let the bridle loose, which is ornamented with tassels, and discharges an arrow from a bow at the enemy. This slab, like the preceding, is much injured and decomposed. 1 ft. 10½ in. long; 1 ft. 4½ in. high.

No. 33. Figure walking to the right, probably of the so-called Izdubar or Nimroud, distinguished by his long hair curling on his back behind, his right foot advanced, and holding a staff or rather spear. His beard is long

and plaited in the Assyrian style, and the lower part of his body is draped with a fringed garment, ornamented on the left side with another band of rectangles. He has a broad belt plaited in part round his waist, and in the belt a dagger; his legs and feet are bare. Before him he holds a broad-bladed spear resembling a *thyrsus*, holding up his left hand to the spear. This figure apparently represents the celebrated Nimroud of the 10th chapter of Genesis, verses 8, 9. The legend of the personage reads Izdubar, or Gištubar in the Assyrian legends, apparently referring to Nimroud. The spear which he carries indicates his occupation of the chase. On the Babylonian engraved cylinders of hard stone Izdubar is often represented struggling with or subduing a lion. 4 ft. 6 in. high; 4 ft. 3 in. wide.

No. 34. Portion of the slab of a wall representing the journey of Umman-aldāš II., king of the Elaymais or Elamites, to Assyria after his capture by agents of Aššurbanipal, or Assurbanipal, king of Assyria, about B.C. 608. The scene represents a rocky country covered with forest, indicated by seven trees, while the uninhabited nature of it is shown by a lion pursuing an antelope on the hill, both running to the right. On the top of the hill is a two-horse chariot, with wheels of six spokes, descending the hills on the right. The driver, draped in the usual Assyrian manner, bearded and bareheaded, holds the reins in both hands. Immediately behind him is an Assyrian, draped and bearded like the driver, his back turned to the driver, who seizes Umman-aldāš by both hands and drags him into the chariot. A third Assyrian agent or officer stands on the rock and pushes Umman-aldāš into the chariot. Umman-aldāš is represented bearded, his head covered with a large semicylindrical cap projecting beyond his head; his body is draped in a long garment fringed at the border, while there is a sash pendent from the cap behind. The chariot is followed by another Assyrian, like the preceding, who is dismounted and leads by the bridle two caparisoned horses. Behind these are three Elamites, bareheaded, with a plain fillet round their hair, wearing short tunics and barefooted, walking also to the right, and raising up both hands as if in prayer or entreaty. These Elamites are followed by another Assy-

rian agent, draped and bearded as the previous, wearing a fringed garment. With his right hand he holds Umman-aldaš, draped as before, but who turns round and looks behind him. There is part of an Assyrian figure behind the Elamite king. Behind is a cuneiform inscription of six lines, which reads as follows:—

“ with the help of Aššur my lord
 from the mountains, the place of his refuge
 of the city. Murûbisi
 [trusting in] Aššur my lord,
 he took Umman-aldaš and
 brought him before me.”

4 ft. 3 in. long; 2 ft. 4½ in. high.

No. 35. This slab is evidently a continuation of the series, and shows the same Elamites brought into the presence of the Assyrian king who were represented upon a lost portion of the series. In their royal robes, and wearing still the strange globular head-dress, they stand before him, one holding in his hand a vessel, and the other a rod, part of their royal possessions, which, as the inscription says, they had brought with their own hands. The unwillingness of one of the Elamites to advance, and the impatience of the eunuchs who urge him forward by voice and gesture, are well shown. Several Assyrians lying on their faces are making obeisance to the Assyrian king. Three lines of inscriptions, too mutilated for interpretation. 2 ft. 3 in. long; 1 ft. 10 in. high.

Nos. 36, 37, 38, 39, 40. Slabs from the walls of an inclined passage, representing the muster or conducting of the horses of the king, led by grooms to the right. This passage may have been in connection with the royal stables; the grooms are all bearded and wear a quadruple cord round the head, the end of which terminates in a tassel placed at the right side of the head. They also have an upper garment with short sleeves, and another round the waist with girdle of six rows or bands, with a deep fringe at the edge, and another fringe pendent from the waist. The horses have cropped manes, which also partly fall over the side of the neck, and a tuft hanging over the head, long tails tied up in the middle by two cords; they are not shod. The first horse has a groom at the side holding a halter, tied to the under-lip of the horse,

both hands; he curls the halter round in his left hand. Behind this horse walks another groom, draped as before, wearing on his arm a penannular bracelet and coiled armlet; his feet shod, a shoe or sandal round the heel; in his left hand he holds a cylindrical stick, his right is clenched and pendent. This figure is at the edge or return. On this is the hind quarter of a second horse, with a groom following, draped and shod as before; with the right hand he holds the end of a coiled cord or halter of a third horse, which is like the other. The fourth horse prances, his tail tied up, the groom holding him by a halter; behind the horse is a projection. The fifth horse is like the first, but is shod. He is attended by a groom, who with the right hand holds the coiled halter of the horse; his left arm is pendent, hand clenched. Last of all is a groom leading another horse, the fore part of which only remains.

These sculptures and slabs were on the walls of an inclined passage or road leading from the river to the palace of Sennacherib, and have been supposed to represent a review of the stables by the master of the horse. They are of larger size, nearly that of life, and finer execution than the slabs described before. 27 ft. 2 in. extreme length; 6 ft. 10 in. greatest width.

Partly engraved, Layard's *Monuments of Nineveh*, 2nd series, pl. 7.

Nos. 41, 42, 43. Slabs of a portion of an inclined staircase, a ramp into the palace, representing men, either servants or tributaries, probably the former, bearing articles of food into the palace. The slabs in the Museum are only portions which were selected and sent thither. The men here ascend, and do not descend, the slope. The servants or men are all bearded, wear garments with short sleeves, and a thick girdle round the waist. They advance to the right, and commence with three groups of two men, carrying on their shoulders baskets of fruit on trays. The first two men carry a long tray with two handles in front and two behind, which they hold in their hands, elevating the tray to their shoulders. The first basket holds a pyramidal heap of thirteen pomegranates, the second fifteen flat round cakes or fruits; the third has thirteen spherical fruits, a kind of apple, supposed to be the

custard apple. At the farther end of each tray is an object like the leg of a table, as if to let the tray stand when set down. The hind man elevates his left hand, and only holds the handle of the tray with his right. The next group holds a similar tray with a basket of twenty-four fruits, apparently pomegranates and apples; of the third group the first man only remains, holding the handles of the tray by both hands; on the tray there is only one basket of thirteen pomegranates. Slab 41 is separated by a gap from the other, and is not a continuation of it; it has the following representations:—A man advancing, holding a rabbit by the hind leg in each hand, followed by a second man holding a pigeon of the carrier kind in each hand by the wings, the right hand raised as before; the third man holds in each hand two sticks, on each side of which are tied seven locusts, as cherries are at their first appearance. Above and below is a plain moulding. 14 ft. 1 in. extreme length; 6 ft. 9 in. greatest width.

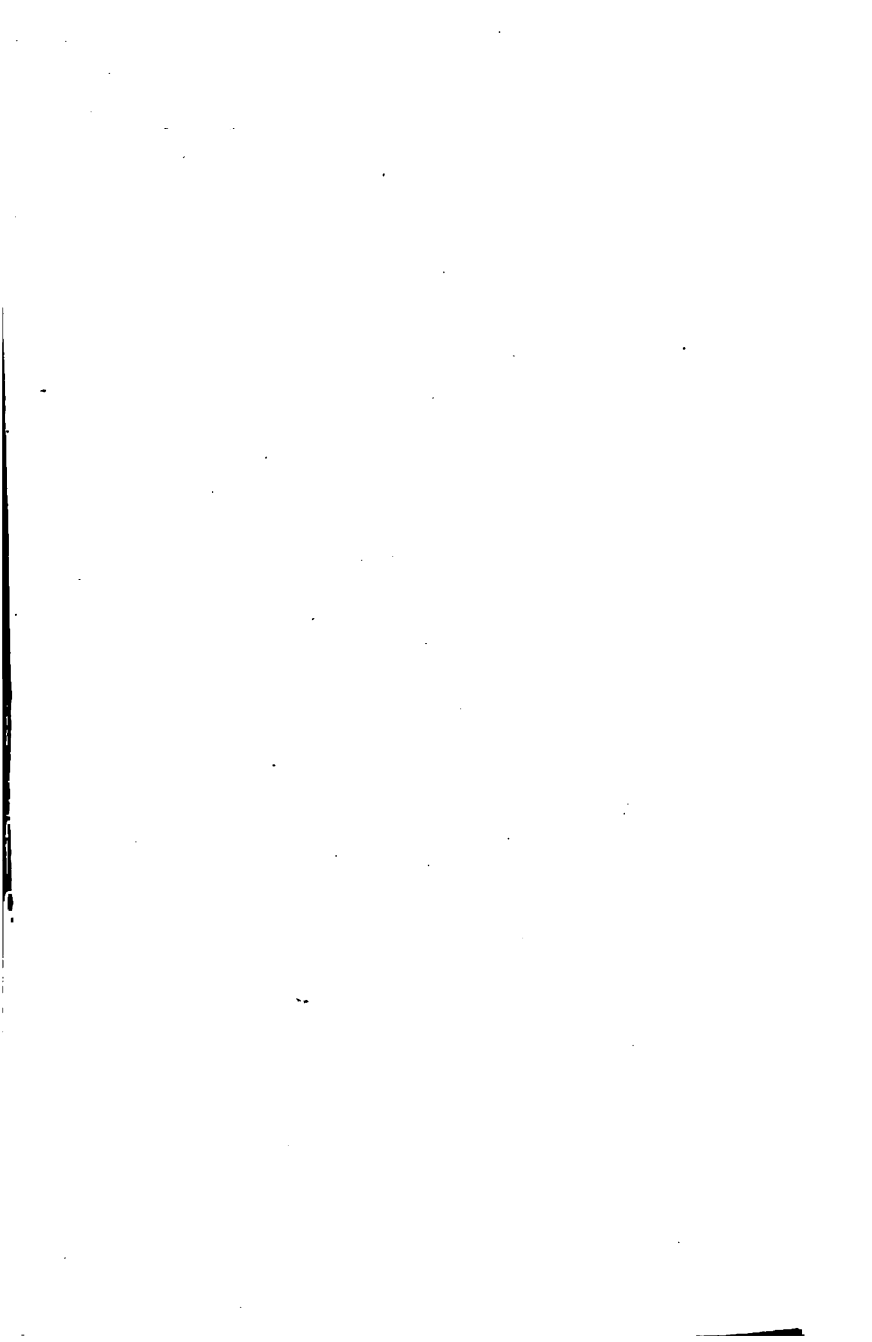
Engraved, Layard's *Monuments of Nineveh*, 2nd series, pl. 8, 9.

No. 44. An arch-headed slab or boundary-stone, showing the king Sennacherib in an attitude of devotion before the sacred emblems usually seen hung round the neck of the king, or engraved upon boundary-stones. These consist of three altars or pedestals, upon each of which is a horned head-dress, like those the winged man-headed bulls are represented as wearing. Besides these is the head of an animal, with a single horn in the middle of the forehead. Just beneath are shown the moon, the winged disc emblematic of the god Aššur, a three-pronged instrument (thunderbolt?), and the planet Venus, followed by six discs, evidently representing some of the heavenly bodies. The inscription begins with the name and titles of Sennacherib, and mentions his conquests and the power gained by him amongst kings, followed by a description of the architectural works done in Nineveh during his reign, and the additions made to the royal palace, to commemorate which this tablet seems to have been set up. 4 ft. 1 in. high; 2 ft. wide.

Nos. 45-50. Great battle in the second Elamite campaign, and the death and defeat of the Elamite king Te-umman and his followers. At the end of the slab

No. 45 are portions of two rows; the upper one contains the feet and part of the dress of three figures, one apparently of a soldier kneeling down facing right, having behind a standing draped figure with fringed garment, and the foot of another figure with a plain garment. In the division below this is a scene of torture of Elamite captives in three groups. In the first is an Elamite prince draped in a long fringed garment with a deep fringe, wearing a tiara on the head, kneeling on both knees and placing both hands on a conical object, perhaps a heated stone, which is placed in a kind of basket. He is held by two Assyrian soldiers by a strap round his neck. The Assyrian soldiers stand side by side, draped in armour, greaves and boots, with tunics, and a short sword at the side, bearded, but not wearing helmets; the one farthest from the spectator extends the right hand as if striking the captive's face, round whose neck he holds a cord in his left hand; the other soldier holds the nape of the captive's neck with his left hand and strikes him with a mace held in his raised right hand. The second group resembles the first, except that the Elamite is probably not of such high rank, and wears a plain garment without a fringe, girdled round the waist. The third group is similar to the first two, but the upper portion alone remains.

At the extreme left of the scene (No. 45) is part of a small conical mound, down which the Assyrian soldiers are driving the Elamites. Three Assyrian soldiers are standing on the crest of the hill. The first is armed as a heavy foot-soldier, with helmet, breast-plate, tunic, greaves, and other armour. He advances to the right, holding a long shield with oval top in his left hand and a lance in his right, with which he pierces the breast of an unarmed Elamite, who turns round to the left. Another Elamite, who is before him, draped in a tunic and cross-band, also unarmed, falls on the ground, turning round to look at the Assyrian soldiers, and stretching out both his arms. The two hinder Assyrian soldiers are archers, facing to the right, drawing bows and discharging arrows; five Elamites run down the hill. The first, who has abandoned his bow and quiver, throws up both hands in despair; the second, wearing sword and quiver, tears his beard with his right hand; the third holds his bow in his left hand, but has been hit with an arrow in the loins, and throws up his

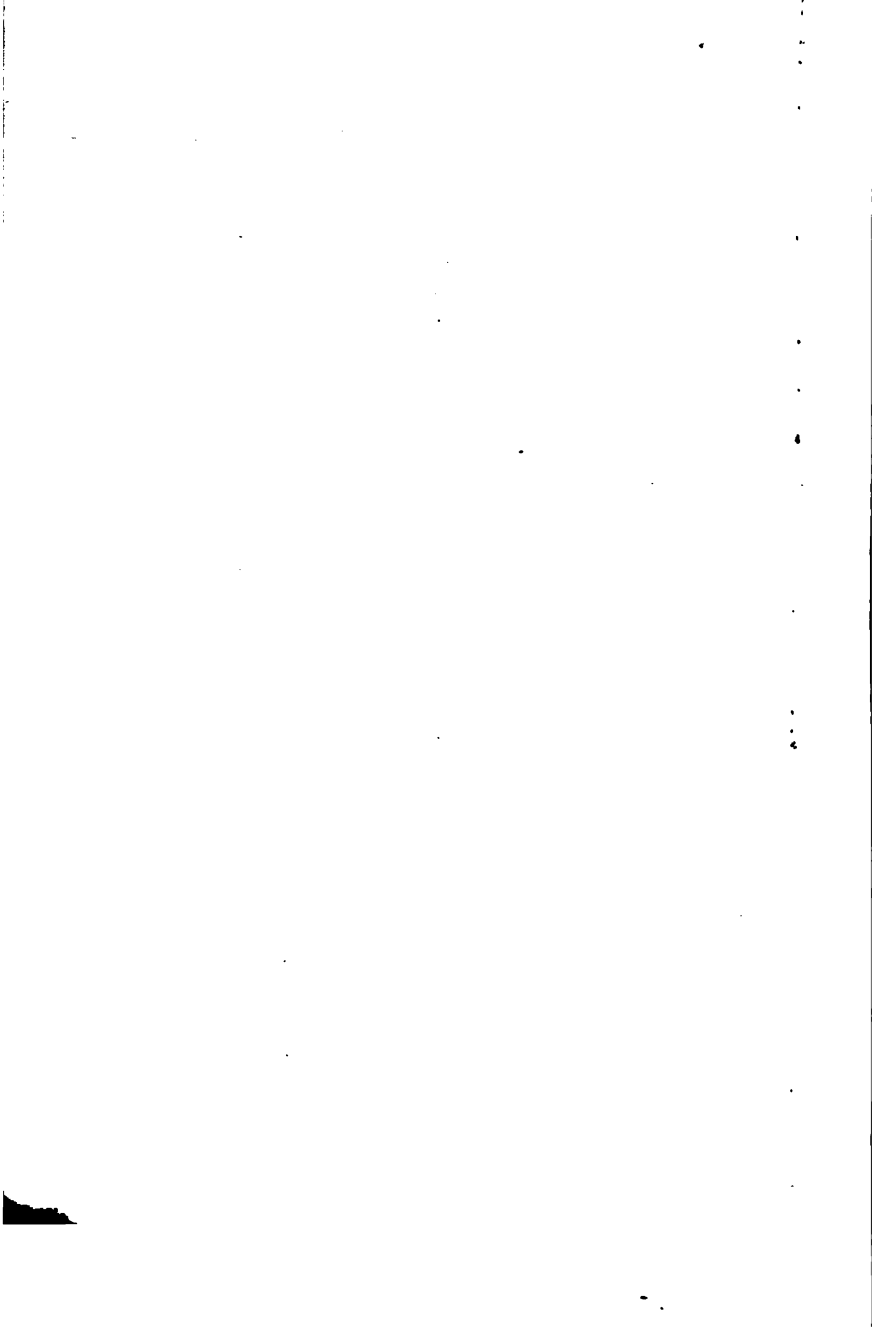




BATTLE BETWEEN THE ASSYRIANS AND THE



ELAMITES. DEATH OF TE-UMMAN KING OF ELAM.



right hand and arm in despair ; the fourth holds his bow in his left hand, but has been hit in the neck and loins, and throws his right hand behind him ; the fifth, hit by an arrow in the back, turns round and places both hands above his head. On the hill itself are the following incidents :—A draped Elamite, fallen to the ground, facing to the right and crouching on his hands and legs, his quiver on the ground ; another dead Elamite, draped, lies on the ground, his head to the left, a bow before him and quiver above ; beneath, another dead Elamite, lying wounded by an arrow, his head to the left ; at the edge another Elamite, fallen headlong down the hill, two arrows in his neck, draped, a bow across his arm, right arm raised, left arm pendent ; beneath these is an Elamite horseman galloping to the right, who has been shot by an arrow in the back : his horse has sunk, apparently wounded, on the ground ; he has a headstall and bridle, and, like the horseman, has his head turned round to the left. Another Elamite, who is running to the right, places his left hand on the buttock of the horse. Beneath this scene is another Elamite, fallen on the ground, his head to the right ; he is drawn out of the fray by an Elamite soldier wearing a skull-cap, who grasps his extended left arm with both hands. Above the latter Elamite are a bow and quiver. Beneath, lower down the hill, is a dying Elamite, looking behind him to the left, but lying on the ground, raising himself on his hands to turn round, but pierced with an arrow in the back. Another Elamite, pierced with two arrows, lies dead, his head turned to the left. At the foot of the hill, under all these, is the remainder of a charge of chariots or horsemen ; the forefeet and head of a horse are seen advancing to the right. A flying Elamite turns round facing to the left, holding his right hand up in supplication and his bow in his left. Before him on the left is an Elamite chariot, driven to the right, the Elamite charioteer driving the horses unconcernedly, but the warrior in the chariot unarmed and holding up his hands for quarter ; a dead Elamite lies under the feet of the horses, pierced with two arrows, his head turned to the right. This completes the scene on the hill, which forms a kind of episode to the general subject.

From this a return has to be made to the events of the great battle between the Assyrians and the Elamites under Te-umman, fought on the banks of the river Ulæus. The

incidents of the fight are rather confused, but are to some extent arranged in three horizontal bands or courses. The whole is apparently designed for a kind of perspective, the lower row being intended as nearest to the eye, while the point of sight is at the top of the picture, the upper rows being consequently farthest removed from the spectator. At the right side of the slab (No. 47) is represented the river Ulæus, into which the Elamite host has been precipitated.

The first division on the upper part represents the scene in the rear or termination of the battle. On the left hand (No. 45) is a chariot of one horse, with wheels of twelve spokes, driven to the left by a charioteer, the hair of whose head is bound by a fillet; his right hand holds a whip, his left the reins. An Assyrian soldier, armed with pointed helmet, mail, belt, and greaves, is seated in the chariot, holding with the left hand and by the hair of the crown a head, bearded and bound with a fillet, apparently that of Te-umman, the king of the Elamites. Above is the following inscription:—

"The head of Te-umman [king of Elam], which in the midst of the [fierce] battle [was cut off in] the sight of my army: for good tidings they cause to hasten gladly to Assyria."

Behind him, at the back of the chariot, seated on the rug at the bottom, with their backs to the other soldiers, are, first, an Assyrian soldier armed with helmet, mail, and other armour, but not greaves, as the previous one, holding a bow in the right hand; and beside him another soldier without helmet, hair bound with a fillet, holding a bow in the right hand. Under the horse of the chariot lie two dead Elamites draped, lying right and left, the left pierced with an arrow in the breast. Behind the chariot a decapitated Elamite is lying to the right. Behind this are the remains of a tent with bent top, supported on each side by four cords or poles; in the centre of which stands a bearded man by one of the poles, draped, wearing a fillet on the head, apparently recording the amount of the spoil, facing to the right. Behind him are two eunuchs unbearded, wearing fillets, long garments, and girdles, holding their hands forward. In front of the bearded man is the lower part of another, turning to the right and facing the lower part of a soldier turning to the

left and confronting the other two. He is probably giving in an account of the heads, a heap of which, nine in number, lies at his feet. Two decapitated corpses lie before the tent, in front of which are two Assyrian soldiers, armed with pointed helmets, cuirasses, and tunics, the first having in addition a belt and quiver. Each holds a spear in the left hand, and the head of a decapitated Elamite by its hair in the right hand. On the ground is a prostrate Elamite, dead or entreating for mercy. Behind these soldiers is a eunuch, holding the horse of a chariot, the reins, the horse's head, and the wheels only remaining; and behind the chariot is part of a soldier and a heap of slain, thirteen in number, four of whom, decapitated, lie turned to the right. Behind these is a chariot of two horses going to the right, out of which falls headlong a bearded man wearing a garment with embroidered edge, and a charioteer; the horse turns round to some trees. Before the horses is a dead Elamite lying to the left, pierced through the back by an arrow, a crow pecking at his leg; close by him lies an unbearded man or eunuch, the head to the right, dead, his head pierced with an arrow; an eagle, or rather vulture, has alighted, pecking out his eyes; above a tree, quiver and bow-case. Another eunuch lies dead to right, a crow pecking at the eye and a vulture at the foot. Beneath lie three other dead, two with unbearded heads to left: the first has been killed by two arrows in the body; the second has a vulture devouring his breast. Beneath these two lies a dead bearded Elamite, his head turned to the right. Above are two trees, and beneath one tree. At the side of a river stands an Assyrian soldier, bearded, wearing a pointed helmet, coat of mail of chain armour, tunic round the body, greaves on the legs, and boots. In his right hand he holds a spear, with which he strikes at a draped Elamite who has fallen into the river Ulæus. This Elamite is bearded, his hair is bound with a fillet, his face is turned towards the soldiers; both his hands are raised, the left holding a bow. The soldier has on his right arm a convex shield, rounded above, with border and boss.

The second division has the following scenes:—An Elamite chariot with one horse, covered with the usual harness and woollen tassels, galloping to the right, having in it two Elamites draped, wearing fillets, belts,

and quivers. One falls headlong out of the chariot to the right. The other, turned round in the chariot to the left, places his right hand on his head as if in supplication, and holds a bow in his left. Under the feet of the horse of the chariot lies a dying draped Elamite, whose head is turned round to the ground, on which he places his hands. Above the chariot are two dead Elamites, the first pierced by an arrow in the back, the other by arrows in the back and heart, their faces directed to the ground. Before the chariot is an Assyrian soldier facing to the right, wearing a pointed helmet, tunic, and belt, but with legs bare. In his right hand he holds a spear, with which he pierces an Elamite fallen on the left knee, unbearded, draped, having long hair, with a fillet, and carrying bow, his right hand being raised. Before him are two Assyrian soldiers attacking some Elamites in a chariot: the first, nearest the Elamite, bearded, hair bound with a fillet, draped in a tunic with girdle and cross-belt, draws a bow with arrow to the shoulder, about to shoot it at the Elamite; the other, wearing a pointed helmet, cuirass of chain-mail, tunic with fringe, girdle, chain armour on legs, drives with his right hand a spear into an Elamite fallen out of a chariot going before him to the right, and in his left hand holds a convex shield rounded above, with border and boss in centre. An Elamite, draped, turns round regarding the soldiers and stands up in the chariot, holding a bow in the left hand and raising the right. He has been pierced in the back and head by arrows. Another dead Elamite falls headlong out of the chariot in front, which has been attacked by Assyrian soldiers, one at the side facing right, who has killed the near horse, the other two in front of the horses holding spears and shields as before. The first of these two wears a crested helmet, belt, and tunic, but has bare legs; the second wears a pointed helmet, chain-mail, cuirass, belt, tunic, but his legs are bare. In front of this is another scene of slaughter. An Assyrian soldier, wearing crested helmet, belt, and tunic, holding a shield, drives a spear with his right hand into the back of a fallen Elamite, draped, his hands inclined to the ground, on which lies another Elamite, dying, his head to the left. At the side is the caparisoned horse of an Assyrian soldier, with bridle, headstalls, and cloth on the back, led by a cord by an Assyrian soldier wearing pointed helmet, armed in

chain-mail leggings, tunic with fringe and belt, facing right, holding a spear in the left hand, and extending the right; above lies a dead Elamite on his back, pierced in the head and chest with an arrow. Before this soldier are two bushes or trees, and on the other side the Elamite chief Urtaku fallen on the ground, draped, his head wearing a fillet, holding his right hand up to his neck, and his left hand, out of which the bow has fallen, on the ground; he has been wounded in the side with an arrow. Above his head is a label with the following inscription, in which he entreats the soldier that he may be decapitated:—

“Urtaku, son-in-law (of) Te-umman, who, being wounded with an arrow, desired not life, asked a son of Assyria to cut off his head, as follows: ‘Go, cut off (my) head, carry (it) before the king thy lord, and may he receive it as a good omen!’”

Behind Urtaku are a tree and bushes and two slain Elamites, one lying on his back pierced by an arrow, and the other on his face with a bow-case above him; and above the label are two other dead Elamites, one bearded, lying on his face, and another, youthful, lying on his back, pierced with an arrow in the loins. Behind the two lying dead on the ground is a tree, and on the other side of the tree an Assyrian soldier, bareheaded and barelegged, having fillet on his head, belt across the chest and round the loins, a quiver on his back, and holding up the head of an Elamite by the hair in his right hand. Above the soldier is Te-umman, the king of the Elamites, bearded, wearing the close-fitting skull-cap or crown with long feather attached behind, point downwards, clothed in a long garment from the neck to the feet, with richly embroidered border and handsome boots, drawn out of the fight by an Elamite leader, bearded, who takes with his left hand that of Te-umman and holds up his right. Te-umman crouches down and goes to the right. Behind the Assyrian soldier is a dead Elamite, lying on the ground, and a tree and another Assyrian soldier draped and with belt, barelegged, who seizes a youthful Elamite holding a bow in his left hand and a sword in his right, in the act of stabbing him; but the chief interest is in the fate of Te-umman, which takes place above. Four Assyrian soldiers wearing pointed helmets, cuirasses of chain armour, leggings, tunics, and boots, advance to the right, holding their spears down in their right hands and shields on their left

arms, on Te-umman, who, draped as before, has fallen on the ground on his left knee, holding up his right hand in intercession. At the side of Te-umman stands his son Parritu, draped in the usual manner, facing the Assyrian soldiers, at whom he discharges an arrow. Behind Te-umman two other Assyrian soldiers, draped like those in front, advance to the left, their left hands down and right raised, one holding a mace, the other a war-axe, striking at Te-umman. An inscription in a square label here explains the scene :—

“Te-umman, with sharpness of command, to his son has said : ‘Draw the bow.’”

At the back of these two soldiers stands another, similarly armed and draped, facing to the right, dealing with both hands a blow with a mace with rounded top on the head of an Elamite facing to the right, who has fallen on his knees on the ground. This ends the actual division of the upper row.

To return to the lower row. Behind the youthful Elamite, described on the previous page as being seized by an Assyrian soldier, lie three dead Elamites: one unbearded, arms extended, and head to left; another, bearded, head to right; the third, bearded, head to left, and right hand stretched out holding a bow-case. At the feet of the youthful Elamite lies a decapitated Elamite to the left on his back; behind this a dead bearded one, head to the left, face on the ground; and another decapitated, on his back, turned to the left. Above them are three bows and a bow-case. Amidst this scene of carnage walks an Assyrian soldier, wearing a pointed helmet, cuirass of chain armour, tunic, chain armour on the legs, and boots; he walks to the left, holding up in his left hand the head of Te-umman, recognisable by the hair being drawn off the forehead; a sword is in his right hand, which is inclined downwards. This scene seems to be connected with the decapitation of Te-umman, which will be subsequently described. Behind the soldier is a tree, and behind that a heap of the slain, consisting of a decapitated corpse, an unbearded Elamite with a bow-case, draped from the neck, right hand extended, left pendent, and another draped Elamite, bearded, face downward, both arms pendent. Above this is the principal event of the battle:

Te-umman, distinguished by his embroidered garment, lies prostrate on the ground, his head to the right. An Assyrian soldier facing left, wearing a pointed helmet and draped, and armed like the other, his bow over his left shoulder, stoops down and seizes Te-umman by the hair of his head with his left hand, and with his right cuts off his head with a sword. Above is the following epigraph:—

“Te-umman, king of Elam, who in the fierce battle was wounded, his eldest son Tamritu took his hand, and to save his life, fleeing, they passed through the midst of the jungle. In the service of Aššur and Ištar I hung them, their heads being cut off, facing each other.”

Another soldier, facing in the same direction, stoops down and picks up the cap, in shape of a skull-cap with pendent feather behind. At their side is a tree, and above the upper Assyrian is a dead unbearded Elamite, lying head to the left, the right arm extended, the left pendent, the feet lying over the brink of the river. On the bank of the river are two Assyrian soldiers, the upper one bare-headed, drawing a bow and shooting an arrow at the Elamites drowning in the river Ulaeus; he wears a fillet and tunic, embroidered belt, bow-case on the back, and leggings or trousers of chain armour and boots. The other, wearing a casque or helmet, with recurved crest, thrusts a long spear which is in his right hand into the back of an Elamite, whom he pushes into the river. In his left hand this soldier holds a shield, rounded above. In the river are seen six drowning Elamites, three horses, four bow-cases or quivers, and three bows. The stream, which is indicated by waving lines, has a crab, two eels, and twenty other fishes distributed in different directions. Beneath the second soldier are two killed Elamites, one bearded and draped, falling or fallen, pierced with two arrows in the breast; the other, also bearded and draped, fallen on the ground, with an arrow in the back.

The third or last division represents an animated part of the battle, probably the beginning of the strife, starting from the foot of the hill. The first group represents a fight between two Assyrians and four Elamites. An Assyrian soldier wearing a helmet with recurved crest and cheek-plates, a tunic crossed by two belts with a boss at the breast, barefooted, stands holding a circular shield formed of many pieces on his left

arm, and plunges a long spear with his right hand into an Elamite, who is draped in a tunic with girdle and belt with three thongs. The Elamite turns round to the left, but has been advancing to the right; he raises his right hand and holds a bow in his left. At the side of the Assyrian soldier is an archer, bareheaded and barefooted, wearing a girdle, belt, and fringed tunic, shooting an arrow to the right at two Elamites, who, draped as usual, are retreating to the right, but turn round and discharge their arrows at the Assyrians. Between them and the Assyrians, at the side of the standing Elamite, is a fallen one, face to the ground, doubled up, wounded in the back with an arrow; above in the area, bow and quiver. Behind this group is an Assyrian soldier with pointed helmet, bare legs, belt, and tunic, piercing with a spear in his right hand an Elamite in the chest, who, with right hand up and left pointing to the ground, falls on his knees, face to the right. Beyond the fallen Elamite is an Assyrian archer shooting an arrow at a youthful Elamite horseman, who, seated on a falling horse with a saddle-cloth and bridle, turns round and lifts up his right hand. Before the horseman is another falling Elamite, unbearded, wearing a fillet, tunic, and quiver, sinking on the right knee, face and hands inclined to the ground. In the area above lies a draped bearded Elamite, face to the ground, head to left, right hand stretched out; near him are a quiver and two bows. Before these to the right is an Assyrian soldier wearing a pointed helmet and tunic, but barelegged; he holds a shield rounded at top in his left hand and a spear in his right, with which he pierces an Elamite in the breast, wearing a tunic with girdle and straps, and turning round his head to the left facing the Assyrian soldier; he throws up his right hand: a dead bearded draped Elamite lies at his feet on the ground, face upwards. Another dead Elamite, face downwards, lies in the area above, in which are also bows and quivers. Beyond these an Assyrian eunuch, unbearded, head wearing a pointed helmet, cuirass of chain armour, tunic, leggings, and boots, gallops to the right, seated on a richly-caparisoned horse, wearing embroidered headstalls and armour for the upper part of the body and chest, locked together in two pieces. On this is a saddle-cloth on which the eunuch rides, discharging an arrow at some Elamites. One of these, draped,

with a bow at his side, his head turned to the left, falls down at the feet of the eunuch's charger at the side of a tree. Another Elamite runs to the right, but is falling, pierced with an arrow in the back. In the area above lies a dead Elamite on his back at the side of a tree, draped as usual, pierced in the throat and foot with arrows; below, another similar Elamite, lying prone; and a third Elamite, lying on his back on the ground: in the area are a bow and two quivers. Behind this part of the scene are an Assyrian archer, bareheaded as usual, but with only one belt across the chest, discharging an arrow at the Elamites, and an Assyrian soldier, armed with pointed helmet and the usual armour, driving his spear into the breast of an Elamite, who is standing, but throws up his hands, while another fallen on the ground supports himself with his left hand and throws up his right. In the area above lies a dead Elamite, head to left and right hand extended. Another Elamite retires from the fight, his right hand raised and left holding a bow. Above him is a dead bearded Elamite, lying prone; in the area, two quivers and a bow. Behind the retiring Elamite is a tree, and before him a tree and an Assyrian heavy-armed soldier driving a spear with his right hand into the back of a bearded Elamite, who has fallen prone on the ground, wearing a quiver on the back and endeavouring to crawl away on his hands. Here are two trees; and above, two Elamite corpses, their heads lying left and right. Beyond this soldier is a horseman in full Assyrian armour, riding to the right, his horse caparisoned with cloth all over, and a second cloth or saddle thrown over the first, chequered and pointed at the end on which he sits; he drives a spear in his right hand down at an Elamite, who falls facing to the right, holding a sword in his right hand and throwing up his left: at the side are three trees, and, under the horse of the soldier, a dead Elamite, his face on the earth. Above, another Elamite corpse, pierced in the back with two arrows, hands extended, lying amongst the trees. In front of the horseman stands an Elamite archer, draped as the others, with quiver on his left shoulder, shooting an arrow at the Assyrian horseman. Behind this Elamite rides another Assyrian horseman, fully armed with helmet and mail, his horse covered with a coating or armour fixed with three ties or rivets at the neck and two on the back, galloping over an

Elamite horseman, whose horse has fallen on his hind-quarters, one leg out behind: the Elamite horse has neither trappings, nor saddle, nor tassel, nor bells, but only bridle and headstall; the Elamite horseman holds a spear in his left hand, and turns round to the left, looking behind him, holding up his right hand as if entreating for mercy. Under the Assyrian horseman lies a dead bearded Elamite, his head turned to the left; and before the Elamite horseman, another Assyrian eunuch or beardless horseman, galloping to the right in complete armour, shooting an arrow at the Elamites who are precipitated into the river. Under his horse is an Elamite corpse; another horseman at his side spears an Elamite falling into the river, both arms stretched out; another Elamite, in the same attitude, has already fallen into the stream.

Engraved, Layard, second series of the Monuments of Nineveh, folio, 1853, pl. 45, 46.

After this scene occur some fragments of bas-reliefs, apparently from the battle.

No. 45A. Head of a horse, bow, quiver, and part of a man. $7\frac{1}{2}$ in. high; 7 in. wide.

No. 45B. Part of battle-scene; fore-part of horse of an Assyrian soldier in the act of spearing an Elamite, who turns round, looking back. Above the Elamite's head, a quiver. $8\frac{1}{2}$ in. square.

No. 45C. Part of a battle: horse's head and portion of lance of an Assyrian horse-soldier facing to right, and part of an Elamite turning back, holding up his hands. Above, stretched-out hand and quiver. 9 in. high; $6\frac{1}{2}$ in. wide.

No. 45D. Part of battle: charge of cavalry. A eunuch heavily armed, with helmet, spear raised to his head, charging to right; hand and bow of archer discharging an arrow, and upper part of two infantry soldiers, one holding a round convex shield in left hand, spear in right hand, ascending a mound. 11 in. high; 8 in. wide.

No. 45E. Assyrian armed horse-soldier charging to right, another looking behind and calling others on; above, legs and lower part of a fallen Elamite. All these belong to the great battle against Te-umman. 11 in. high; $7\frac{1}{2}$ in. wide.

Nos. 61, 66, and 67. Rectangular slabs of limestone with Assyrian cuneiform inscription, containing a dedication to Nebo on account of the success of Assurbanipal in war against Te-umman, king of the Elamites, B.C. 650 (?). Each about 1 ft. 8 in. square.

Nos. 62, 63, 64, 65. Rectangular slabs of limestone with cuneiform inscription, containing a dedication to the god Beltis, and referring to certain repairs made by Assurbanipal on account of his success in war against Te-umman. Each about 1 ft. 8 in. high by 1 ft. 6 in. wide.

Nos. 46, 47, 47A. The upper part of these slabs represents a procession of Elamite captives walking to the left. Of the uppermost or top row only the feet and part of the drapery of two figures remain. In the second row are the feet and part of the drapery of three figures, followed by two Elamites, bearded, having long hair curled at back, and broad fillets round the head. They wear single garments to the knees, bordered at the edges: each one holds up his left hand. Behind is an Assyrian soldier, bearded, with fillet round the head rising behind, and back hair curled. He wears a garment with short sleeves and reaching to the knees, between which a fringe is hanging; two broad belts cross on the shoulders, one with studs, the other mailed; a broad band or *mitra* encircles the waist; his legs and feet are bare. With his left hand he seizes the beard of the hinder Elamite, while his right hand, which is raised, holds a mace to strike him with.

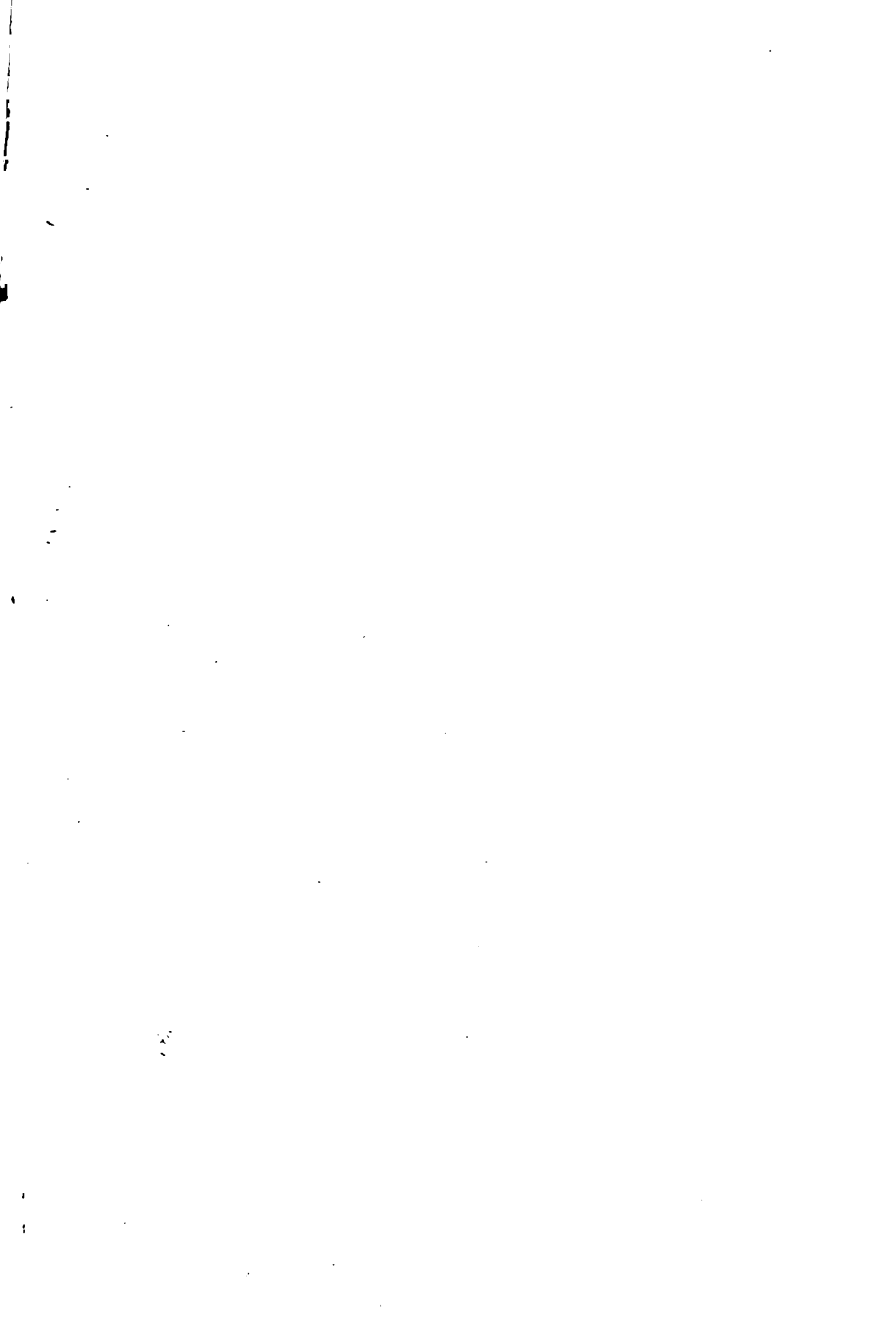
Behind him are nine female captives, their hair in curls behind and bound with fillet; they wear long fringed garments reaching to the ankles. The first holds up both hands as if in the act of supplication; the second raises her right hand, and with the left holds a naked child walking at her side by the right arm. The third holds up her arms; the fourth leads a child; the fifth and sixth hold up their arms; a child walks at the side of the seventh; the seventh, eighth, and ninth have only the lower portions remaining; the ninth leads a child.

The third row has another procession of captives, apparently Elamites: to the left two Elamites walking side by side, a third by himself behind raising his hands, a fourth seized by an Assyrian soldier by his back hair, the

left hand of the soldier doubled as if striking the Elamite. The soldier has his head bound with a fillet, is draped in a tunic to the knees, which is ornamented with a lozenge-shaped or diagonal pattern, but with *mitra* and pendent fringe; a bow is slung over his left arm. Behind are four women, draped like those in the preceding row: the first with her left hand holds the right arm of a draped girl looking behind her; her own right hand is raised: the second and third raise their hands, the fourth female leads a naked child looking behind him by the right arm, and looks behind herself. These are followed by a soldier like the preceding, with a quiver and sword at his side, and holding a bow in his right hand and spear in his left. Behind this soldier is a procession of seven similar females, raising their hands in supplication: the first holds by her left hand the right hand of a naked boy, who walks by her side; the second has a naked boy at her side, in the attitude of other boys; the others have no children. The procession is closed by a soldier in plain tunic and *mitra*, having a bow in his left hand and sword at his left side. Extreme length of Nos. 45-47, 18 ft.; greatest width, 6 ft. 6 in.

Engraved, Layard's *Monuments of Nineveh*, second series, plates 45, 46.

Nos. 48-50. Continuation of the second Elamite campaign, divided into seven horizontal rows or divisions. In the lowest row is the river Ulæus. Commencing from the left, the following are in the river:—An Elamite corpse floating, head to the left; beneath the wheel of a chariot, a horse floating; another Elamite, bearded, beneath; then another Elamite, with horse beneath; an Elamite with a chariot beneath, followed by an unbearded Elamite, head to the right, beneath horse of a chariot; three bearded Elamites' heads to left, a decapitated Elamite; then four more bearded Elamites, three lying on their backs; a chariot; a decapitated Elamite, head bitten by a fish; a chariot; two horses, one apparently swimming; two Elamites, bearded, floating to the left; beneath a decapitated naked Elamite, hands stretched out, floating to the right. Beyond and below are a horse, seventy-nine fishes, a newt, a crab, six bows, and eight quivers.





THE INSTALLATION OF UI



MANIGAŠ AS KING OF ELAM.

Second row. Submission of Elamites, and proclamation of Umman-igaš. To the left (No. 49) an Assyrian heavy-armed horse-soldier wearing a helmet, having dismounted from his horse, which wears a headstall and housing with two holes at the sides, stands facing to the right, holding his horse by a strap with his right hand and a spear upright in his left; the horse has a short-cropped mane, curved over the head. At the hind-quarters of the horse (No. 48) stand two other Assyrian heavy-armed soldiers, with tunics over their mail: the innermost one holds a spear in his left hand and a bow over his right shoulder; the outer one a spear in his right hand and a bow in his left, with quiver on the back. Behind this group is a chariot, the horse in trappings fastened across the back with pegs, mane cropped and curved over the top of the head, perhaps intended to represent two horses. At the side of the horse beyond it stand two soldiers, the first armed with mail and helmet, holding a spear upright in his right hand, bow in his left, and quiver on his back; the other wearing only a fillet on the head and holding a bow. In the chariot are two soldiers,—one heavily armed, holding four reins in his hands, and an unbearded heavy-armed soldier or eunuch. At the side of this chariot marches an Assyrian archer, unarmed, holding a bow and wearing a quiver on his back. This chariot is followed by a second, different from it, the mane of the horse cropped but not recurved over the head, a bunch of four rows of tassels pendent from the collar, the wheel with twelve spokes. It has a low, flat seat, in which is seated a driver, wearing a fillet on his head and tunic, and driving the horse with a goad touching the head. At the inner side of the chariot are two Assyrian soldiers in full armour, elevating circular shields with handles and one place for the head in their right hand above their heads, as if proclaiming to or ordering the crowd before the first soldier. Behind this chariot or car walks an Assyrian archer, bearded, wearing a fillet and tunic, and holding a bow. The *cortège* is brought up by an Assyrian cavalry soldier, heavily armed, on horseback, the horse caparisoned with headstall, bell, housing, the tail tied up. In his right hand he holds a lance upright; his bow and quiver are on his back. Before the first soldier (No. 49) seven Elamites prostrate themselves

on the ground in two rows: in the first row are three, a bearded Elamite with bow-case and two unbearded; in the second row are four, half raised from the ground, all having quivers on their backs and bows on their arms, the first unbearded, the others bearded. All these hold both hands up to the face, as if entreating for mercy. Behind them stands an Elamite having bow and quiver like the others, and holding his hands up, entreating in the same way. Behind these stand eleven musicians: the first, who is bearded, wearing a fillet and tunic, plays a triangular harp of sixteen strings, the tassels of which hang below; he raises one foot as if dancing. He is followed by two others in similar costume, the inner one playing a double flute or flageolet, having at his side a man playing a dulcimer of eight strings by a plectrum, and dancing; behind him are two harpers, bearded like the first, the former of the two dancing. These are followed (No. 50) by six musicians, apparently female, wearing necklaces of beads tight round the neck, fillets round the head, and tunics fastened by narrow girdles; the first, third, fourth, and sixth playing harps, the second the double flute, and the fifth a small drum, to which she appears to be singing. Behind these is a crowd of nine children, the tallest first, with curly hair, tunics, and narrow girdle, elevating their hands. At their side, in a kind of second row, are six women in tunics with short sleeves: the first with long dishevelled hair elevating her right hand and imploring mercy; the second has her hair in close curls round the head and knot at the back, a collar of beads round the neck, elevating both hands; the third has dishevelled hair like the first, and places her right hand under her chin; the fourth has a chequered cap or net covering her hair and bead necklace, and elevates her left hand; the fifth has dishevelled hair, fillet, and necklace, and elevates her left hand; the sixth woman has her head half covered with a network, the hair escaping behind, and collar round her neck, and elevates her right hand. Behind these women is an inlet of the river or a small oval lake, in which are four fishes, the lake surrounded by eleven palm-trees and nine smaller ones.

The third has a similar scene. A heavy-armed Assyrian unbearded soldier or eunuch, quiver on his back and spear in his left hand, stands presenting Umman-igash to the

Elamites (No. 49), over whom he has been appointed king by the Assyrians. The eunuch holds Umman-igash' left arm with his right. The Elamite is bearded, hair tied by a fillet, and draped in a long, girdled, sleeveless tunic, and bends slightly down, elevating his right hand as if addressing the people. Behind them stands an Assyrian soldier (No. 48), heavily armed, holding a horse caparisoned and armed with housing and harness, the housing or armour extending up the neck; the soldier holds the horse by the bridle with his right hand. Behind the horse are an Assyrian heavy-armed soldier holding a spear and an archer, and at their side an unarmed Assyrian, holding another caparisoned horse by a halter, the horse bridled. This horse is half-way as much advanced as the other horse. Behind this group is an Assyrian chariot, the horse having recurved mane over the head, headstalls, rich housings, and double collar round the neck. An Assyrian heavy-armed soldier stands in the chariot, holding the reins and driving it; the pole of the chariot is ornamented, and it has a cushion behind. Two Assyrian soldiers, heavily armed, standing close together, lift up circular shields behind them, as in the scene already described.

Before the first chariot and the eunuch Umman-igash (No. 49) are the prostrated Elamites, acknowledging their new monarch; four, alternately bearded and unbearded, kiss the ground, the second one with a quiver on his back. Beside these seven others are on their knees, and hold up their hands in supplication: the first, third, fourth, sixth, and seventh are bearded, and the second, third, fifth, sixth, and seventh bear quivers on their backs; the fifth, sixth, and seventh carry bows on their shoulders belonging to the soldiery. In the area are two other prostrate Elamites, one bearded, the other unbearded.

Behind the prostrate crowd are five Elamites standing imploring mercy, the third unbearded, the three last with bows on their arms as well as quivers on their backs. Behind them, wearing a quiver on his back, is a bearded Elamite. He is guiding with a stick in his left hand a caparisoned mule, which has cropped hair, collar, and rich tassel. Behind these is a chariot, the horse with long mane, headstall, bell, and collar, in which is seated a bearded Elamite on a rich cushion, driving. The whole is closed by the city of Madaktu (No. 50) and the sur-

rounding ditch or canal, narrow above with nine fishes, and broader below with thirteen fishes. The city is represented by a castle with four towers, a gate arched with four towers, nine large houses with square doors and tall roofs, and eight palm and sixteen other trees. The rest of the city is represented by a long wall curved to the left above with twenty-six towers and a gate, and a straight wall descending at right angles below, turning round in a long curtain; and then descending again at right angles are thirty tall towers and two arched gates: this encloses twenty-seven houses, some with towers, others with double towers, all with square doors, representing the city as the other portion did the outwork or suburbs. Besides the name of the city, there are the remains of another inscription.

In the next division above are two rows of Elamites, six bearded, prostrate, and kissing the ground; and ten kneeling, holding up their hands as before and imploring mercy. Of these two only are unbearded. Before them is an inscription of five lines in a square:—

“Umman-igaš, the fugitive, my servant, had taken my yoke. By the word of my mouth, my general, whom I had sent, caused him to enter with rejoicing into Maṭakte and Šušan, and to sit in the throne of Teumman, (whom) my hands had captured.”

In the fourth row (No. 49), facing right, are nine Assyrian soldiers, their heads bare, but bound with broad fillets; they wear chain-mail tunics from the waist, mail trousers and boots, and fold their hands in one another. These are followed (No. 48) by six Assyrian soldiers similarly draped and armed, holding spears and shields: the first two have large tall shields, convex, squared below, rounded above, with broad border of studs or nails; the third and fourth hold oval convex shields with borders and bosses in the middle; the last two have shields like the first two. These are followed by six Assyrian archers, all bearded, draped in tunics, and holding bows; the first two and last have chain armour round the legs and boots, the two in the middle are barefooted. At the side of this division are eighteen trees. Meeting these twenty-one figures and looking to the left (Nos. 49, 50) are eight similar Assyrian soldiers, holding swords or maces in their hands. These are followed by three other similar

soldiers, holding richly-caparisoned horses by the bridle, manes curled over the head, wearing headstalls, double reins, collars of tassels, and housings or saddles on the back. At the sides of these are eleven trees. This row appears to represent a meeting of soldiers in a wood.

The fifth and sixth rows represent the tortures inflicted on the Elamite envoys, apparently in presence of Assurbanipal. Commencing from the left of the fifth row (No. 48), a eunuch wearing long hair, unbearded, stands draped in a long short-sleeved garment, with woollen overcoat fringed at the bottom, throwing up his right hand, and proclaiming the punishment of the envoys. Behind this eunuch stands another similarly draped, side by side with a bearded Assyrian civilian, draped in the same manner; both have belts and hold swords or maces in their left hands, facing in the same direction as the first eunuch. These are followed by two men of shorter stature, one bearded, the other unbearded, wearing conical caps with four tassels on their heads, and long garments like cloaks with rich fringes and boots, evidently Elamites of high rank, who elevate their hands in deprecation, or entreating mercy. Behind them is a bearded Assyrian, wearing trousers, leggings, and boots, leading a horse without harness or trappings by the bridle, followed by another Assyrian holding a sheaf of arrows or reeds and leading a similar horse by the bridle; another bearded Assyrian, barefooted, is at the side of the last horse, raising his right hand. Immediately before the first eunuch are the Elamite envoys tortured by the Assyrians: one bearded, wearing a short tunic, with short sleeves and bracelets, is laid on his back on the ground; a man draped and wearing a cap with tassels, like those described as standing behind the Assyrian officers, stoops down and holds his head with both hands. A bearded Assyrian wearing a kind of raised hair but no head-dress, corselet, and tunic, stands at the side of the Elamite, tearing out the tongue with his right hand, and grasping the throat with the left. Behind, another Elamite is thrown forward headlong by a eunuch and an Assyrian soldier (No. 49).

Above this group is another Elamite, thrown on his back by an unarmed and bearded Assyrian soldier. A bearded and armed Assyrian soldier stands at his head, pulling off or cutting off his ears. This scene is in con-

nection with other tortures and cruelties on the upper row. Behind the tortured Elamites in this row are two men draped in long fringed garments and wearing caps : the one facing to the right holds the head of an enemy suspended to his neck, the crown downwards ; the other, facing to the left and wearing a cap formed of strips of tassels, spits in the face of the first, whom he is preparing to beat with his raised left hand. Behind them stands a eunuch with long hair, wearing two tunics, one with a border, the other woollen, thrown over the first, and a belt across the shoulder. He turns half round, to speak to an Assyrian archer behind him ; he stretches out his right hand and points out the scene, and places the left on the hilt of his sword. The archer is bearded, and carries a bow across his left shoulder ; he is advancing to the left, but he turns his head to the right to look at those behind him. An Elamite youth wearing conical cap with tassel, fringed garment and boots, advances to the left, holding up both hands in deprecation : he is followed by two Assyrians, one bearded, and holding a staff in his left hand ; the other a eunuch, unbearded, who places the left hand on the hilt of his sword. These are succeeded by a procession of twelve figures advancing to the right to meet the chariot of the Assyrian monarch Aššur-banī-apli. The first (on the extreme right of Slab 49) is a eunuch, draped, placing his left hand on his sword, and leading up two Elamite captives, one bearded, the other unbearded, each one wearing cap with tassels and fringed garment, and holding up both hands, imploring the mercy of the Assyrian monarch. Behind them is a eunuch, draped, and in the same attitude as the first eunuch, succeeded by two Assyrian armed archers, bearded, with bows and quivers, and holding maces or swords in their right hands. The procession is closed by three bearded Assyrians and three eunuchs alternately, holding their hands on the hilts of their swords.

It is in this row, extending to the one above, that the chariot of Aššur-banī-apli or Assurbanipal is placed (No. 50). Before it are two civilians, probably scribes. In both hands the inner one holds a scroll or cylinder : the other touches the scroll with his left hand ; his right hand is raised. They wear long short-sleeved tunics, reaching to the feet, having girdles of cord, into which are inserted

short whips, the thongs hanging out; they face to the left. Behind them are two Assyrian soldiers or officers, armed in mail, but without helmets, and wearing swords at the left side, raising their doubled right hands, and holding the left down. Behind them is the monarch, standing in his two-horse chariot, only one horse of which is entirely represented. This one has a rich headstall with studs, the mane curled over the forehead, and conical tassels of three bunches tapering to the top; on the head a bunch of tassels in three rows from under the chin, another rich triple collar from the breast, a very rich housing of guilloche and reticulated pattern round the chest, and a rich tassel of five rows and a rosette slung from the collar, which with a kind of fleur-de-lis-shaped ornament is fixed on the neck of the animal. The charioteer holds four reins, besides which a strong rein attached to a curb bridle, looped close to the chariot, is attached to the body of it; the pole is held up by a forked bar or spring. The wheels of the chariot are crenellated, and in it stands a eunuch, draped, holding four reins. Aššur-banī-apli stands at the left side, wearing a pointed cap or helmet, and draped in a rich tunic, over which is thrown another, fringed, and with rosettes. Behind the king stands his umbrella-bearer, unbearded, clad in a close-fitting chequered tunic, with a belt round the waist, holding with his right hand the rich umbrella and parasol of the monarch, which is of conical shape, and ornamented with five rows of annulets and five trefoil flowers suspended from the edge; to the stick or handle two ribs are attached. In the left hand of the umbrella-bearer is an object like a fly-flap, ornamented with eight horizontal bands of annulets fringed. Above the chariot is an inscription:—

“I am Aššur-banī-apli, king of Assyria, who by the help of Aššur and Ištar, my lords, have captured my enemies; I have found the fulness of my heart. Rusā, king of Ararat, heard of the power of Aššur, my lord, and the fear of my kingdom overwhelmed him and his great men. He sent to Arbela to pray for my friendship. Nabū-damiḫ and Umbadarā, great men of Elam, with the, the message of defiance (?), I set before them.”

The sixth row has a continuation of the subject of the tortures of the Elamite envoys. On the left (No. 48) stand in file, facing to right, nine bareheaded bearded sol-

diers, draped in mail, fringed tunics, leggings, and boots. They hold their left hands on the hilts of their swords, and their right hands extended. Immediately before them lie two Elamites, stripped naked, heads to the left, feet chained, and tied by four cords to pegs in the ground, lying with their faces downwards, eyes closed as if dead. At their sides are two flayers, wearing conical caps and long garments, with belts round their waists, facing left, cutting the skin with knives in their right hands and tearing it off with their left; another soldier, draped but without helmet, stoops down at the feet of the Elamite, facing to the left, and extends his hands. Behind him another similar soldier walks to the right, holding in his hands the head of a decapitated Elamite by the beard: before him is another similar Assyrian soldier, wearing in addition a fillet round the head and belt; advancing to the right but looking behind him, he raises his right hand and places his left on a draped and bearded Elamite in an embroidered garment, with fetters on the feet, the bearded head of another Elamite slung to his neck, and holding up the right hand in supplication to a group of three persons, the lower portions of whose figures only remain. These appear to have been an armed soldier with two swords at his left side, a eunuch draped in two tunics, the lower one with fringe, the upper one woollen, girdle and sword at left side, left hand on the pommel of the sword, and a soldier with tunic, belts, trousers, boots, and girdle. All these three faced to the left.

Behind this scene is the departure of one of the Elamite envoys. He is draped like the preceding youth in the fifth row, but (see p. 93) of smaller proportions than the Assyrian; he holds up both hands in supplication, and is probably being conducted to punishment. Behind are a eunuch and a bearded man, holding a staff in their left hands, draped in double tunics. They close this part of the scene: behind these, and facing to the right towards the king advancing in his chariot, are nine standing figures, alternately eunuchs and bearded men, draped in double tunics, swords at their left sides, and hands clasped in one another.

In the seventh or top row, commencing from the right, are ten trees, alternately tall and low; after these are the legs in boots and trousers and lower part of six figures,

apparently soldiers, each standing behind a tree; then follow the leg of a soldier behind remains of tree, and three perfect figures of soldiers with helmets, bearded, holding spears upright in their right hands and shields in their left. The first two have convex shields, with borders and bosses, rounded above. The third has an oval convex shield with border and boss. These stand between two trees, and are followed by the lower portions of two other soldiers, holding similar shields, after which are the legs of six soldiers and four stems of trees. These soldiers represented the other side of the army surrounding the king.

Extreme length of Nos. 48-50, 14 ft. 9 in.; greatest width, 8 ft. 7 in.

Engraved, Layard's Monuments, second series, pl. 47-49.

No. 48*. Plaster cast of inscription in the Assyrian cuneiform, found at the back of Slab No. 48. It mentions the palace of Sennacherib. 1 ft. 11 in. long; 1 ft. wide.

Nos. 51, 52. Slabs from the wall representing part of the construction of the palace of Sennacherib at Kouyunjik, the portions of the subject found being the scenes of the raising of the mound upon which the palace was built, the transport of the human-headed winged bulls in sledges, the carriage of a stelè or tablet with rounded top, and the conveyance by water of materials for the edifice.

On the left of the picture, which is in two divisions, Sennacherib is represented, wearing the royal conical hat or crown, long beard and hair, and a royal garment, standing in a kind of hand-chariot or wheeled chair, elevating his right hand and holding a roll in his left, addressing those at work. The chariot has a square body raised to a point behind and rounded in front, and wheels with six spokes and a curved pole; it is drawn by two eunuchs in their usual costume, and at the side of the pole is a soldier wearing a fringed tunic, trousers, and boots, holding a mace with spherical head in his right hand, and elevating his left as if giving directions. Behind the chariot stands a bearded man with long fringed tunic reaching to the feet, holding the staff of a mushroom-shaped parasol ornamented with *fleurettes*; two followers, bearded, wearing tunics to the knees, walk up behind, their arms at their side. In a row immediately opposite to the king is a line of soldiers, ten of whom face the monarch and

thirteen others are turned the other way. These are undoubtedly the guard protecting the monarch and watching over the persons employed on the task: all the shield-bearers place their shields with the rim on the ground. Five of the ten soldiers are bearded, wear helmets with recurved crests, short tunics girdled round the waist, trousers, and boots, and hold a spear upright in the right hand, and a circular buckler, made of rectangular pieces riveted together, in the left hand. Alternately with these soldiers are five archers, bearded, wearing close-fitting caps with lappets on their heads, tunics or coats of mail with diagonal patterns, swords at their sides and quivers at their backs, all holding bows in their left hands. Facing to the right are seven similar soldiers with helmets, and six archers very similar, but one or two holding their bows rather differently.

At the bottom of the hill is a colossal human-headed bull, lying horizontally upon a sledge, head to the left, which is being dragged up the incline. The sledge is in shape of a boat with a keel, and underneath are five rollers, another lying at the side and another in front. At the top of the bull are four men, apparently soldiers, bearded, wearing tunics, trousers, and boots, but without helmets. The first facing to the left claps both his hands to urge on those who are hauling up the colossus; the second, who has a quiver on his back, blows a horn or trumpet, which he holds by both hands; the third, who also wears a quiver, holds a horn downwards in his left hand, and stretches out his right; the fourth turns his back to the others, has no quiver, but a sword at the side, holds a staff in his left hand, and stretches out his right, directing the workmen, who are endeavouring to raise the sledge with an immense lever. The sledge is hauled up the incline by four rows of men, each row hauling at a rope, the lowest row holding a double rope. There are ten bearded men in the upper row, who wear plain tunics girdled, and fillets with lappets round their heads. The first man carries the rope over his shoulders, and the rope is slung by a kind of belt at the right side. At the side beyond them stands an overseer, probably an Assyrian soldier, in a fringed garment, raising a stick in his left hand to beat them. The second file consists of nine men, hauling the rope in the

same manner; they are probably Elamites, are bearded, and wear fringed tunics, but are barefooted. The third file appears to be of Assyrian soldiers, bearded, wearing tunics with fringed borders, trousers, and boots, but without helmets. They are twelve in number and guided by an officer, bearded, and similarly draped, wearing a sword, holding a mace in his left hand; he walks to the left, but turns round to look behind him at the file, which he urges on with his outstretched right hand. The fourth file consists of fourteen men similarly draped, and bearded, hauling two ropes twisted round a plug at the side of the sledge, the rope being slung as the previous ones. A taskmaster is at the side of the sixth man, beating on the gang; he is draped like the others. An officer at the head of the gang encourages it on in the same attitude as the previous one; he wears no sword, and has a stick instead of a mace. At the back of the gang is a bearded workman in a plain tunic, laying down a cylindrical roller; five rollers are under the sledge and two at the side. At the other edge of the sledge is an immense lever, bevelled at one edge. Under it is a man stooping, placing two stones as a fulcrum. Round the lever are placed five ropes with nooses: two men facing one another pull at the first rope with both hands, two others at the second, a man facing right holds himself suspended by both hands to the third, three men pull at the fourth, and one man at each end of the other ropes. All these men are bearded and wear tunics plain to the knees with belt; the first alone wears trousers. Behind the bull is another mound, which is being formed by workmen carrying baskets and packages on their left shoulders. A file of seven men ascend the edge of the mound carrying their burdens: the first and second discharge the stones at the summit of the mound to form it, bending down for the purpose; the third has a cord tied round his basket. A second file of four men ascends the mound parallel to the first gang: the first inverts his basket and discharges its contents on the mound, stooping down for the purpose. Two other men at the tail of the gang walk down the mound away from the rest. All these workmen are dressed like the preceding. At the bottom of the scene is the bank of the Euphrates. On the left is a kind of spit of land on which are placed three shadoofs, with men working at them.

The shadoofs are worked by two raised structures, consisting of upright towers with steps at one side, in advance of which is a cylindrical tower of bricks, on which the man stands, draped in a tunic with belt, dipping the bucket, which is of conical shape, into the water; the bucket is slung by a rope to the beam, and on the other end of the stick is a stone to balance it: on the first the bucket has fallen edgeways on the water. On the second tower are two men, one of whom is raising a bucket; and as the shadoofs are on a spit of land, they are probably baling the water out for the construction of a pier or river-wall to protect the future palace of the king. At the top of the scene is a mountainous ridge with six crests. This is intended to represent a wooded country, as on it are five pomegranate-trees, six fig-trees, seven vines, and twenty-three miscellaneous trees, representing pines, poplars, and others not having fruit. 14 ft. 4 in. long; 8 ft. 6 in. wide.

Engraved, Layard's *Monuments of Nineveh*, second series, pl. 15.

No. 53. Portion of wall representing part of the scene of the construction of the palace of Sennacherib, this relief being the laying of a large rectangular slab (probably the pedestal of a colossal bull) at the gates and the piling up of two mounds. The slab lies horizontally between the two mounds. On the top are seated on the ground six groups of two men, bearded, draped in tunics, facing each other, those on the edge facing outwards. At the short ends are two men, one seated on a platform; the other, beneath, is seated at the end facing to the right, having another facing. At the mound, on the left, are four files ascending and one descending file. All these men are bearded, wear caps with points like the Persian *cidaris* and tunics round the loins girdled round the waist, are barefooted, and carry the stones or other materials in baskets or bundles on their backs tied with cords. In the first file mounting the top of the mound are twelve men: the first man empties his basket of stones on the ground, the second carries a basket, the third a bundle, the fourth a basket; then two men, side by side, one with a bundle; then two men with baskets, followed by a man with a bundle; one with a basket and another with a

bundle; a man in the same costume, the last of the file; the taskmaster or overseer stands holding up a stick in his left hand. The second gang consists of ten men: the first lays down some stones; the second bears a bundle; the third, who is unbearded, a basket; the fourth, fifth, and sixth, baskets; the seventh a bundle, the eighth a basket, the ninth a bundle; and the tenth is a taskmaster, holding a stick in his left hand. The third gang consists of seven men, all except the second, who carries a bundle, having baskets, followed by an overseer or taskmaster, who raises a stick in his right hand. Five others follow the overseer, three of whom bear baskets, the other two bundles. The fourth gang consists of ten men running down the hill, facing right, with empty baskets, the contents of which have been discharged. A taskmaster or overseer stands at the end. The slab completing this subject, although not in the collection, is included in the description.

On the other hill to the right are four gangs ascending on each side, but the complete number of each gang is only perfect on the left side; they meet at the summit. The men are dressed like those on the other mound. The top gang consists of five men, all of whom carry bundles of stones, with an overseer behind holding a stick in his hand as if striking, followed by three more men and one at the side, apparently struck down; then an overseer with upraised arm, on a level and parallel with those above the pedestal, followed by five others, having behind them five more walking towards the left to the other gangs on the other mound, carrying bundles of materials. The second gang consists of two men, the first discharging his load, followed by an overseer raising a stick in his right hand to chastise them: after that, six men carrying bundles of materials and baskets. There has probably been another man at the end, but the slab is much worn. The third gang consists of eight men carrying bundles on their backs, the first laying down the material, the second man with the basket, and at the end an overseer raising his hand to strike the last of the gang. The fourth gang consists of seven men, the first of whom discharges his burden at the top of a smaller hill or mound; the others all bear the burdens on their backs. The tops of the four opposite gangs only recur at the other side of the mound. Of the uppermost two figures only remain, the first dis-

charging some stones, the second carrying a basket of stones; three remain of the second gang, the first discharging stones, the second carrying a basket, a part only of the third figure is seen; the third gang has one placing his material on the mound, a second carrying stones in a basket, and the leg and part of a third figure alone remains.

The fourth gang consists of three men piling up stones on the lower mound: the first lays a stone down, the other two carrying some in baskets on their heads; twenty-four scattered stones are rolling down the mound. Above and below the scene a file of soldiers extends in line, facing to the right and left. The soldiers wear crested helmets, tunics with belt, and stand holding spears upright in their right hands. With them are archers wearing caps or bands across their heads, short tunics crossed like tartans, wearing swords at their sides, quivers on their backs, bows in one hand; and the other, downcast, stands behind a soldier. Six soldiers and six archers stand facing to the left, and ten soldiers and as many as eleven archers to the right. Beneath the scene is another file of soldiers, like that above, eleven soldiers and thirteen archers; one of the archers, the third to the left, is unbearded. Above the whole is a range of hills, with six tops or peaks, covered with three pomegranate trees, four vines, two fig-trees, eleven poplars, two oaks, and four shrubs. The epigraph in the middle of the scene states it to be the building of a gate by the captives of Baladu, as follows:—

“Sennacherib, king of multitudes, king of Assyria, square stones which by the command of God for the building (?) of my palace in the land of the Baladāa enemies and people of the forests spirits and demons (?), divinities (?) bulls and colossi I caused to be made (?) for the gates of my palace.”

6 ft. 4 in. long; 8 ft. 4 in. wide.

Engraved, Layard's *Monuments of Nineveh*, second series, pl. 14.

No. 54. Portion of the side of a wall representing part of the transport of a colossal bull. The bull itself is not represented, but only the four gangs hauling the double ropes up; bull to the right. The first gang consists of six bearded men, probably soldiers, wearing trousers, and two barefooted. The second gang consists of nine men wearing fillets with side lappets on their heads, trousers, and boots; the third gang nine similar men, three with

trousers, the rest barefooted. Fourth gang: upper part of six other figures; taskmaster standing above the ropes, draped as rest, with sword at side, and beating the upper gang with raised stick in hand, followed by three similar taskmasters holding out their hands, and draped and armed like the preceding, holding maces in their left hands; the legs of another are visible. Above the top rope are four rollers: three men are at the second rope facing right, two passing rollers, the third is carrying three rollers and passing one; four rollers are in the area. By the third rope are two men, one unbearded, handing rollers to each other; seven rollers in the area above the rope and nine below.

Above this portion of the scene is a representation of the country in which it is taking place, consisting of a wood, marsh, and creek of a river; and it will be seen from comparison that this slab has been joined on to No. 55, the intermediate slab being wanting.

Immediately above are seven tall and six low trees pollarded, alternating with each other in a row. These represent the wood, forest, or plantation. To the right is the marsh, represented by seventeen tall bulrushes, having above a second row of seventeen others. To the left is the creek or river, having on it two boats and a raft, containing the materials for the construction of the palace. The boats are hemispherical, made probably of leather, like coracles: the first on the left had four men rowing, the two on the right side only remaining; the oars are curiously constructed, being bent back at the blade, and tied so that the blade was left hollow for the water to pass through. The raft, which is in the middle, consists of the trunks of four trees tied together, having a pot and inflated skin on the top, and man seated facing to the left; before the pot, at the left side, are two men kneeling on one knee, facing right, rowing with oars. The second boat, which is to the right of the raft, has on the top three hinges and two men on each side. In the water are fifteen fishes and one eel, showing that it is marshy, and a crab catching a fish.

The lower part of the slab is wanting, and the intermediate portion, representing the colossus transported, is not in the collection. 7 ft. 4 in. long; 7 ft. wide.

This slab is not engraved in Layard's Monuments.

No. 55. Part of a wall, portion of the same subject, referring to the transport of material to the palace of Sennacherib, at Nineveh, on the site of the Nebbi Yunus. The colossal winged bull lies athwart the sledge at the bottom of the picture, facing the spectator. Two ropes are lashed to the forepart of the sledge at the right side, and two others to the left side, one at the end coiled round in front and the other behind. On the colossal bull stand three figures, apparently soldiers, but without helmets, bearded, wearing belted tunics, trousers, and boots; they all face the left. The first stretches out his right hand, holding his left down; the second, much defaced, is apparently in a similar attitude; the third stands wearing a quiver on his back, holding a trumpet in his left hand, inclined downwards. On a level with the top of the bull are four taskmasters, bearded, and draped in the same manner as in No. 54, wearing swords: the first holds out his right hand and a mace in his left; then follow two others holding maces in their left hands, succeeded by another raising his right hand and holding a mace by his side in his left. Below, at the rope, are three rollers and the upper part of two unbearded men and one bearded man passing rollers to one another, two facing right; and one left, on the right, carrying rollers on his shoulder. The sledge is eased from behind by a large roller with a forked end placed under it, supported by two triangular wedges or blocks of stone, one above the other, which two men, kneeling side by side, place in position. To the roller are attached three ropes: two bearded men like the preceding, and facing, pull down the first rope; two men facing left, and standing one above another, pull down the second; and four men, two unbearded, the third rope. Above the bull is a procession of superintendents and workmen, draped as before, going to the left, as follows: two bearded men holding maces; the third, bearded, holding a stick horizontally; the fourth, also bearded, a stick; the fifth holding a basket with handle; the sixth, bearded, carrying two tools; the seventh carrying upright stick and two rollers; the eighth and ninth carrying a long stick horizontally; the tenth carrying three metal saws, teeth upwards, across the shoulders; the eleventh, unbearded, carrying three packages in the same way; the twelfth at his side carrying three spades upwards in the



MOVING A COLOSSAL BULL INTO POSITION.

same way; the thirteenth, action unknown, upper part destroyed. These are followed by two unbearded men dragging a two-wheeled truck, six spokes to the wheel and a kind of body; they hold the pole and draw by ropes over the shoulder. On the body of the truck are a rope and five beams. Below is a group of five unbearded workmen, draped like the others: the first carries a saw and two hatchets on his right shoulder; two others, walking side by side, bear forked props upright; the fourth holds a coil of rope in his left hand, turns round, and motions to the trucks behind with his right; the fifth, walking at his side, bears a tall pole or beam upright in his right hand, and holds a coil of rope over his shoulder with his left. Behind is a perpendicular row of three trucks with wheels, each with four spokes. The uppermost truck is drawn by two unbearded men, one of whom turns round by the pole and looks at the truck which another loads with two beams and ropes; a second truck beneath, drawn by two unbearded men, has on its body three beams and two coils of rope; and a third truck beneath has three coils of rope and two beams, but the truck has no body; beneath there is a heavy beam, carried by four bearded men with cords. Above is a row of thirteen tall and twelve low trees, placed alternately with each other. At the top of the scene is the river, and on it, to the left, a man seated on an inflated skin, facing to the left, and catching a fish with a line and hook. Behind him is a boat, similar to those previously described, on which are eight blocks of stone. The boat is rowed by four men, two on each side, at oars' length, like those already mentioned; they face inwards. Behind this boat is another man, seated on a skin, fishing in the same attitude. Behind him is another boat of the same kind, bearing three hinges and a block, also rowed by four men in the same way; and then another boat of the same kind, with three hinges, rowed also by four bearded men in the same manner. In the area are forty-three fishes and a crab devouring a fish. 9 ft. long; 6 ft. 11 in. wide.

Engraved, Layard's *Monuments of Nineveh*, second series, pl. 12.

No. 56. Portion of the side of a wall, representing

Sennacherib superintending the building of his palace. In the lower division, the bottom of which is broken away, are the upper part of four bearded men, two and two, draped in tunics, lifting their hands as if carrying a weight; these are followed by the upper part of two unbearded men carrying tall forked poles, and the head of another. After the gap caused by a break is a truck with wheel of four spokes, loaded with five coils of ropes, having a pole and man, of whom the back and legs remain, dragging it. Behind the truck is the upper part of an unbearded figure carrying a coil of rope over his right shoulder and wearing a tunic with belt, followed by the upper part of a similar figure carrying a pole. In the second row is Sennacherib in his car. He stands facing to the left, wearing a tall pointed cap ornamented with concentric patterns, also a tunic decorated with rosettes, over which is thrown a cloak with fringe or border, which is also ornamented with rosettes, and a doubled sash or ribbon pendent from the back of his neck. The body of the car is ornamented with rails having vaulted compartments and rosettes; it has a pole of some length terminating in the head of a caparisoned horse, drawn by two eunuchs unbearded, draped in tunics, with cords attached to the foot of the car passing above their shoulder. They draw the car by a cross-pole close to the horse's head, passing through the shaft. The car is preceded by six bearded figures marching to the left, wearing tunics, girdles, sashes across the breast, and, with the exception of the first, trousers and boots: the first one, barelegged, holds a mace horizontally in his left hand at his side, and right slightly raised; the second holds two maces inclined upwards, the third one a mace in the same manner, the fourth a mace horizontally, the fifth two maces inclined upwards, and the sixth a mace horizontally. Above the king's head an epigraph of three horizontal lines of cuneiform inscription:

"Sennacherib, king of multitudes, king of Assyria, had the bull and colossi, divinities which had been made in the land of the Baladāa for the palace of his lordship, which is within Nineveh, set up with joy."

Behind the car stand two eunuchs, draped in tunics with belts. One to the right holds a fly-flap with two feathers in his right hand, and is fanning the monarch;

in his left hand he holds a bag or some other object pendent. The other eunuch holds by both hands the pole of a parasol which towers above the head of the king; it is hemispherical, and ornamented with a pomegranate cap above and three pendants round the border. The cover is supported by four ribs, and has a sliding collar below. Behind is a rectangular portion with a fringe and nine parallel rows of fleurettes. Behind the eunuchs stand three soldiers, bearded, and draped like the preceding: the first and third are barefooted, the other wears trousers; two carry swords at their left side; the first holds a mace in his left hand; the second has a similar mace in the same attitude, the head upwards, his right hand placed on his left arm; the third holds the mace horizontally.

Above this scene are the marshes, represented by thirty-two bulrushes, and in them is a wild sow going to the left with nine little pigs, one sucking her. To the right is a male ibex, horned, going to the right; above is a second row of bulrushes, in which on the left is a fallow hind turned to the right reposing, and another hind running to it from about the middle. There are indications of water at the foot of the rushes. 6 ft. 8 in. long; 6 ft. 7 in. wide.

Engraved, Layard's *Monuments of Nineveh*, second series, pl. 12.

Nos. 57, 58, 59. Side of a wall representing Sennacherib receiving the spoil of a conquered city. The subject is divided into three rows: the upper represents the city, its position and its captives; the second or middle, a great river, the Euphrates or Tigris; and the lower, Sennacherib receiving the spoil.

The Assyrian monarch is seen in his chariot towards the left of the slab, standing, wearing the head-dress with a cone at top. At the left side of the chariot he faces to the other's left, and raises the left hand, round the wrist of which is a rich jewelled bracelet, as if speaking. At his right side is his charioteer, draped in a chequered garment, with a fringe from the shoulder, holding up his arms, which are bare and loaded with bracelets and armlets, and having a pair of reins in each hand. Behind them both stands a eunuch, facing in the same direction, draped in a tunic and chequered jacket, placing his right

hand on the side of the chariot; the parasol with concentric bands of fleurettes, pomegranate ornaments, and a square scarf of the same material and ornamented behind, is planted in the chariot. This is square, ornamented with two bands of concentric ornaments, having a projection like a bow-case in front; the wheels have eight spokes, and the tire, which is of iron, is serrated; the inner part has two clamps; the linch-pin is ornamented with a fleurette. It is drawn by two horses, only one of which is seen. This has tall conical plumes on the head, woollen or other bandlets across the forehead, headstall, and a kind of defensive armour on the nose, a band ornamented with rosettes, a band round the top of the neck, a collar with two bands of ornaments round the chest, with a saddle over the back and a bearing-rein passing through it; attached to a saddle is a breast ornament of a band with fleurettes, and four rows of tassels; a sash with rosette at the end of the frontlet. On the neck is the fan-shaped metallic ornament with six rosettes above, and a figure seated in relief; the tail of the horse is looped up. Behind the car is a *cortège* consisting of a soldier wearing a pointed helmet, armed and draped like those already described, holding a spoke of the wheel of the chariot with his left hand, and a mace in his right hand horizontally; three eunuchs, draped and armed in the same manner, but without the fringe to the tunic, the first and third holding a spear in the right hand, the second a bow; a soldier, armed and draped like the first, leading a caparisoned horse by the bridle, the horse having headstall, frontlet, and curved ornament on the head, otherwise harnessed like the horse in the chariot, a row of four tassels down the neck, and a housing with tassels over the back for a seat. Behind him is a second soldier, armed in the same manner, leading a similarly-caparisoned horse by the bridle, there being a slight difference in the collar round the neck, which has a large rosette, a second knotted strap across the breast, with tassels in front, a band with square ornaments, and four rows of tassels at the chest, and housing with tassels over the back, and the tail tied up. At the side are three palm-trees. The eunuchs are taller and larger men than the soldiers, and probably formed a kind of body-guard. In front of the chariot are two archers, side by side, with quivers on

their backs, and barefooted, and before them stands a file of eleven soldiers: the first two wear crested helmets and girdled tunics, and are barefooted, holding spears in the right hand, inclined over their shoulders; the four following wear pointed helmets, mail breastplates, tunics with fringes, leggings and boots, and hold spears upright in their right hands and convex shields with bosses on their left arms, resting on the ground: the last five, dressed in the same manner, have swords at the left side, but hold no weapons, and place their left hands on their raised right hands. Beside them are six palm-trees. In front of them, at the side of a palm-tree, stand two scribes wearing fringed and girdled tunics, breeches, and boots. One is bearded, and the other unbearded; the bearded man raises his hand as if writing, and one holds a roll of leather or cylinder of clay in his hand. On the other side of the palm-tree is a bundle of spears bound with four withes, a stand or couch round at the end with two legs and a crossbar holding a goblet and a two-handled caldron, two stands beneath and goblet; beneath these are eleven decapitated bearded heads in three rows. Behind is another palm-tree, and an Assyrian soldier armed, in a crested helmet, facing left; he has a circular boss on his breast held by four cross-straps, through which his spear passes obliquely, and a circular shield formed of pieces is fixed to his side. In his right hand he holds a bearded head by the hair, which he drops into the heap of heads below. With his left hand he seizes the beard of a prisoner diademed with a kind of sphendone, wearing a belted and fringed tunic. Behind is a palm-tree, and close by another similar captive, diademed and wearing a belted tunic, holding a vase in his right hand; then another draped in the same manner, holding a like object in his left hand, raised to his breast, under his right hand a lump or unfinished portion: these are followed by two bearded captives, handcuffed by their inner wrists, draped like the preceding; the first, rather taller, turns round to the right and addresses the other, who holds a bag across his right shoulder. Behind is a soldier wearing pointed helmet, mail tunic, breeches and boots, holding a large shield with boss at back and a stick in the right hand, with which he beats the captives, and a shield and spear in his left; at his side, a palm-tree and grass. Behind him is a captive,

draped as before, holding a bag over his right shoulder, and handcuffed at wrist by his left hand to another, holding a sack or skin on his right shoulder. Behind is a palm-tree.

Between this and the upper division is the second division, consisting of the river, in which are 138 fish, three long feet siluri or eels, and three crabs.

The third or upper division represents the attack and capture of a town by the Assyrians. It is situated on an island, two arms or canals of the river passing round it in an arched form. On the further bank, on the left, is a marsh, represented by six bulrushes. The town has two rows of walls. The lower wall has seven tall crenellated square towers with crenellated curtains between, and in the middle a square door, which an Assyrian soldier, kneeling down and holding a convex shield with boss in his left hand, fires by a torch in his right; he is draped only in a tunic, and wears no helmet. The upper part of the city consists of six similar tall towers and curtains, with a square door in the curtain on the right. The tower to the left is pierced with three arrows, and two others have pierced the fourth tower. One of the garrison falls headlong from the first curtain, and two others, bearded and draped in belted tunics, stand on the fifth tower and curtain, holding up their hands, the bow in the right, as if in submission. The siege of the city is represented on the left. Two Assyrian soldiers with pointed helmets, draped as described before, have advanced to the walls: the one inside holds a *pavois* or tall recurved shield by the handle inside, in his right hand a sword or dagger to steady the shield; the other, quiver on the back, discharges an arrow from a bow, which he draws to the shoulder: two arrows from the city have pierced the *pavois*. Behind these are two other soldiers, armed with crested helmets, holding spears in their right hand, one inclined, the other horizontal, and circular shields of plates on their left arms above their heads, showing the inside of the shield; two arrows have passed the farther shield. Behind them are two bearded archers without helmets, wearing belts across the breast from the left shoulder, belted, fringed tunics, breeches, and boots, drawing bows, the arrows of which have been discharged. Behind them is a horseman, also facing the city; the horse has a curved

mane, headstall, collar round the neck, with belt, bridle with four pendants or bells, two collars, housing with square lappets, and vandyked saddle-cloth. The rider wears a pointed helmet, coat of mail, and tunic, and is bare-legged. He faces the city and discharges an arrow at it. On the other side of the city is a soldier with a crested helmet, shield at back, inclined spear in his left hand, holding up a stick to a manacled person draped in a belted tunic, both hands in fetters behind him, and looking behind him; in front of this prisoner is another, with the right hand raised, and a third handcuffed behind. The bent canal in this part has eight fishes and seven reeds. Before the prisoner is a cart with wheels, having four spokes, containing an inverted jar tied down by cords, and some objects of furniture with curved rails, drawn by humpbacked oxen with projecting horns and yoke on the neck, attended by an Assyrian soldier with a recurved crested helmet, holding a tall stick or wand in his left hand and a shorter stick in his right hand, held horizontally over the ox. This cart is preceded by four women, draped in long fringed garments: the one nearest the cart carries a tall jar with ornamented neck on her left shoulder, the second carries a child, the third a bag in her right hand, the left raised; a fourth holds a large square object on her left shoulder. These are preceded by a soldier with a large circular shield made of rectangular plates, holding a stick or lance, but much injured; three cows, having horns projecting in front, preceded by a calf; then a soldier with a shield on his back, and lance and stick in his right hand, beating two captives draped in belted fringed tunics, who are handcuffed together, one carrying a bag on the shoulder, the other looking back, preceded by two others carrying bags on their shoulders. Behind them are eight palm-trees. 19 ft. 2 in. long; 7 ft. 9 in. wide.

Partly engraved, Layard's *Monuments of Nineveh*, second series, pl. 42.

No. 60. Upper part of a demon, lion-headed, with pointed ears, open mouth, and mane, facing to right, wearing a tunic with girdle, ornamented with mæanders or long rectangular patterns, perpendicular fringe, with border of rosettes and mæanders beneath belt from right

shoulder to left. In his right hand he holds a dagger behind his head; the left hand and arm raised. 6 ft. high; 3 ft. 11 in. wide.

No. 61. In the centre of the room is a circular basin of limestone, with subjects in high relief, representing the contests of Gištubar and Hea-banî with lions, running round the exterior in nine separate groups. 1st, Gištubar, distinguished by his long locks curling at the end, draped, struggles with a lion, whose mane he holds in his right hand; 2nd, Hea-banî, his lower portion terminating in the feet and tail of a bull, facing to the left, seizes the fore foot and claws of a lion which springs upon him; 3rd, Gištubar, much mutilated, head wanting, holding with both hands a lion; 4th, Hea-banî, bearded, with bull's feet and tail facing to the right, attacked on each side by a lion, which he seizes; 5th, gap, with mere remains of a figure; 6th, Hea-banî, in his usual form, facing to the left, holding down with both hands a lion which has attacked him; 7th, Hea-banî going to the right, attacked by two lions, who are biting him; 8th, Hea-banî going to the right, tramples down the head of a lion facing him, which he holds by the tail and back leg. The subjects are much worn and indistinct. 2 ft. 1 in. greatest diameter; about 1 ft. greatest height.

No. 62. An obelisk of calcareous stone, with apex of three steps. The height of this monument is about seven feet, the breadth at base two feet, and the thickness eighteen inches. The four sides are sculptured with eight rows of bas-reliefs, representing incidents of the wars of Aššur-našir-apli or Aššur-našir-pal, king of Assyria, 885-850 B.C. The upper part of the first and second sides (east and north) is covered with a mutilated inscription, which has evidently been left in an unfinished state. Some of the scenes are also accompanied by epigraphs.

The first represents the passage of the king over a mountainous country. Aššur-našir-pal, bearded, draped, wearing a pointed cap, walks facing to the right down the hill, indicated by a heap of stones. He is followed by a bearded, draped man, facing in the same direction. A bearded, draped man walks from the crest of the hill, holding by his right hand the bridles of the two horses of the royal chariot, each wearing four plumes.

which mount the crest of the hill, driven by the royal charioteer.

The second scene has on the right a city with three towers, and curtains or low walls, on which are the upper parts of three figures facing to the right, apparently draped; one is unbearded, and seems to be a woman. Before the city stands a draped, bearded man, with a conical cap, discharging an arrow from a bow at the city. Before him is Aššur-našir-pal with lance, in his chariot of two horses without plumes, but with collars and trappings round the breast, and driven by his charioteer. Behind is a bearded, draped man, with belt round the waist and conical cap, having his back to the chariot, facing to the left, apparently holding a figure down by the left hand, whom he strikes with the right. An epigraph here of three lines explains the scene:—

"The city Sa The great with the to Aššur the great (?) god I dedicated (?)."

The third scene represents, on the right, a city with towers on a very tall mound or hill. On the towers are the upper parts of two figures, draped: the first, bearded and wearing a pointed cap, holds up both hands in despair; the second, unbearded, perhaps a woman, without any cap, holds up the left hand to the face. These figures are turned to the left. Before the city and hill stands a bearded man, draped in a fringed garment, holding up with his left hand a naked boy towards the city, and having a sword in his right hand. Behind is Aššur-našir-pal in his two-horse chariot, standing, bearded, draped, discharging an arrow from a bow at the city. He is driven by a draped charioteer, apparently bearded, but the details here are indistinct, owing to the corrosion by time of the obelisk.

The fourth scene represents, on the right, a city with four towers in flames. There is apparently the figure of a man ascending one of the mounds, or a portion of the mound. Aššur-našir-pal, bearded, draped, and wearing a pointed cap with plumes, stands in a chariot drawn by two horses and discharges an arrow at the city. Under the belly of his horses lies a prostrate man, bearded and draped, his face turned upwards, head inclined to the right, his knees raised, and his left hand and arm extended behind him.

The second division has four scenes. The first on the right has Aššur-našir-pal, bearded, wearing on his head the pointed cap of royalty, standing in his chariot, and discharging an arrow from a bow at a city on his right. At his side is a bearded charioteer. There are six spokes to the wheels of his chariot; the horses are caparisoned, and each has three head plumes as in Egyptian figures. The city is on a mound or hill, and has two towers and a curtain-wall. The upper portions of two of the defenders are seen on the towers, one bearded, both draped, and stretching out their right arms with shields, and brandishing some indistinct weapon in their left.

The second scene has at the left end a city with two tall crenellated towers and curtain, and crenellated wall, having in the centre a pair of folding doors with rounded top. On each side of the city is a tall tree, the branches growing upwards. At the foot of the city and scene flows a river. Before the city, on the right, stand two bearded men, draped and wearing caps, facing to the left. The first, probably the monarch, apparently holds a staff in both hands; the second, also wearing a cap, raises his hands, the right uppermost. Before them stands an old bearded figure, draped in a long garment, and wearing a conical cap; and behind him are two similar figures, who have the right hands folded over the left. The attitude of the first figure of these three is indistinct. Fine arches are over the heads of the figures in this scene.

The third scene represents a wood or forest. On one side of the tree on the extreme left is a bearded, half-draped man, apparently holding it with both hands; on the other side, facing left, are two bearded, draped men, wearing conical caps. Behind are traces of other figures. Some of the trees bear fruit. The whole is much injured and obscure.

The fourth scene behind this has also a city on a mound or hill, with two tall towers, on each of which appears the upper part of one of the inhabitants, draped, and facing to the left, one hand raised in supplication. To this city, facing right, advances a car drawn by two horses, and carrying two large jars; at the side a bearded, draped man, standing, elevating his right hand. The cart is preceded by two figures of smaller proportion, with bare legs and short fringed tunics: the first holds a basket or

vase in the left hand, which is pendent, and wears a kind of turban on his head; the second carries a bag across the shoulder.

The third division consists of three scenes. The first, at the right end, represents the king, draped as before, standing in his chariot, discharging an arrow at a city on the extreme right. The city has four towers, a curtain, and folding door rounded at top. On the walls are the upper portions of four draped figures, facing to the right, and holding up their hands in supplication to the monarch. One figure is bearded.

At the left of the second scene is a representation of the temple or palace, consisting of two tall, upright, crenelated towers, between which is a curtain. The monarch is represented bearded and draped, wearing a conical cap, seated on a throne with crossbars, feet on a footstool, facing to the right, and holding up the hands. A bearded man, wearing a pointed cap, slightly bends and holds up both hands in adoration to the monarch. The subject of this scene is described in two cuneiform lines above this part :

"(In) Bit-nathi of Nineveh, I performed the human sacrifices of Ekur, the god of the land (?)."

Outside the curtain is a stand with two-legs terminating in lions' claws, and having three circular objects at the side, perhaps roses, a cloth or mat, on which are placed a hemispherical vase, a circular bottle, and a pyramidal heap of square ingots, perhaps of metal. Behind is a tall altar, like an Ionic column, on which is a crater-shaped vase, out of which issue five tall reed or feather-shaped objects, perhaps flames, and another crater on a stand. Behind the altar, facing to the left, stands Aššur-našir-pal, draped, wearing the tall, conical, pointed cap, and holding a lily or other flower in both hands. Behind the king stands a bearded, draped man, barefooted, holding out both hands, apparently in the act of reading from a roll or tablet. Behind him, of smaller size, facing to the right, is a bearded, draped man, stooping down, and laying hold with his right hand of the horn of a bull, which is being dragged to the right towards the temple. Behind the bull are two sets of two bearded men, draped, side by side : the first two seem to urge on the bull, the others stretch out their hands.

The third scene commences on the west side. Aššur-našir-pal, bearded, wearing the cap and drapery as before, is seated on a throne, his feet on a footstool, under a vaulted canopy, and facing to the right. Behind the canopy stands a high officer of state, bearded and draped, having one hand folded over the other. A draped, bearded man, facing to the right, stands before the king, holding up his hands in supplication; followed by two others in succession, the latter wearing a conical cap, holding his right hand to his head, and having some object in his left hand, extended horizontally: before him is an indistinct object. The sculpture, however, is here much injured. Behind him is what may be a group of vases, or a large crater, on a stand, brought by two bearded, draped men, either bringing the crater, or extending their hands; and a similar crater on a stand or tripod, borne by a bearded, draped man, wearing a conical cap. Above these figures are two groups of smaller proportions, each consisting of a bearded, draped man, seated on the ground, facing another. In the first group on the left, the man, or possibly woman, on the left, wears a conical cap and kneels; the bearded, draped man on the right is seated, and holds the other figure by both hands. The second group consists of two bearded figures, draped, seated on the ground, and facing each other. They seem to have a pot between them, out of which they are taking refreshment. The motive of these figures is not very obvious, unless they represent spectators of the tributary procession.

Fourth Division:—At the right corner, on the east side, Aššur-našir-apli, bearded, draped, and wearing the royal cap, is standing, facing to the right, holding a tall stick or wand in his right hand, and what may be a cup in his left hand, which is raised to his mouth. Behind him, facing in the same direction, are two figures. The first holds a fly-flap in his raised left hand, and a napkin or folded cloth in his pendent right. The second figure behind him holds some object in his pendent right hand, which is raised slightly, and a bow or indistinct object in the elevated left. Before the king stand three figures, one after another. The first, unbearded, draped, probably a eunuch, offers a cup of wine to the monarch with the right hand, and has the left pendent. The next, bearded, draped, and wearing a cylindrical head-dress, has the left

hand raised; the action of the right is indistinct. The third figure, bearded and draped like the second, stands in an attitude of respect, the right hand being folded over the left. Above the heads of the figures is apparently the curved roof of a tent or *naos*.

In the following scene, two bearded men wearing pointed caps, and draped, are walking to the left. The first, who wears a belt and is perhaps an Assyrian soldier, places his hand behind him, as if introducing the second, who is a captive, holding both hands before him, as though manacled. Next in succession is a tilted van, with covering ornamented by two crossing-bands like a Saint Andrew's cross, and drawn by two horses, which are driven by an unbearded, draped man. This van is followed by two women, draped, raising their right hands, their left being pendent and holding a jar or basket by the handle: next comes a figure, probably a female, holding with both hands to her breast a square folded shawl, which covers her face. After her is a bearded man or prisoner, with the hands before him, manacled; then a female bearing on her shoulder a pronged object, like the one in the next division. These, who are evidently captives with tributes, are followed by a bearded, draped man, having both hands raised, the right leading a horse, followed by two other horses. The procession is closed by a bearded, draped man, with the left hand pendent, and the right raised as if driving the horses.

The fifth division represents a procession of figures to the right, apparently captives, and spoil. It commences with two horses driven by a bearded, draped groom, with right hand raised, holding a stick, followed by two bulls, succeeded by a figure bearded and in a fringed garment. In the area above are two wreaths or festoons with rosettes in the centre. These occupy the east and south sides. The representation on the north side is difficult to make out, owing to its dilapidated state, but it appears to be a bearded man driving a two-horse chariot or van ornamented with a Saint Andrew's cross, like that in the fourth division, followed (a) by a draped, unbearded figure, perhaps a woman, with right hand raised, left pendent, holding a basket or vase; (b) a bearded man, holding a tray of three vases or baskets on his head;

(c) a female figure, right hand raised, holding an object like a trident across a shoulder, left hand pendent holding a jug or basket. There is another figure behind, but too indistinct to make out.

The other scene faces to the left, commencing from the right on the west side. The monarch, bearded and draped, stands, raising his right hand and holding some object in his left. He appears to be addressing four figures standing before him, draped and wearing cylindrical caps. The first, unbearded, raises his right hand, and holds a sash or napkin in his left; the second, bearded, holds a bow in his left hand, the right being pendent; the third, unbearded, probably holds a bow; the fourth, bearded, holds a mace in his pendent right hand, and with his raised left seizes a bearded, draped prisoner wearing a conical cap, whom he leads into the presence of the monarch.

Sixth Division :—This consists of two scenes running right and left. The scene to the right is on the east and south sides. In the midst, Aššur-našir-apli, bearded and draped, and wearing the pointed cap, is standing in his chariot and discharging an arrow at a city in front of him. The horses of his chariot wear three head-plumes, have headstalls and harness, and collars with pendent sashes and tassels, with the usual ring for the reins, as before. His charioteer stands at the king's side, bearded, but not wearing a cap. An Asiatic, unbearded, draped in a tunic to the ankles, has fallen, while in flight, at the feet of his horses, and, turning round to the left, holds up his right hand in supplication. Another Asiatic, bearded, has fallen on his knees facing the chariot, and holds up both hands entreating for mercy. Before them (east side) is a city on a mound, having four towers with crenellated tops, and a curtain, with another crenellated tower wall at the larger bastion. In the curtain is a large folding-door, round at the top. Three loopholes are in the larger bastion, four in the next, and two in each of the remaining ones. At the back of the city are two bearded, draped men, wearing caps, facing left, and holding up their hands. They are followed by two others, the heads of whom are much dilapidated, also holding up their hands as if in entreaty. The wheel of the king's chariot is leaving the steps of a city behind. This city has two towers,

one of which is crenellated; the curtain, also crenellated, has a folding-door, round above. The top of the other tower is indistinct, and may have a figure above.

In the second scene, the figures go to the left: the first, bearded and draped, with pendent hands and arms; the second, unbearded, has the arms folded on the breast; the last two are bearded. They are followed by a two-horse chariot, in which are two standing figures (indistinct), succeeded by another two-horse chariot, driven by a man bearded, draped, wearing the pointed cap, and holding the reins in both hands. After the royal chariot follows a kind of tilted van, covered with a housing in three divisions, surmounted at the top by a winged gryphon. It is drawn by two horses, and driven by an unbearded, draped figure, perhaps a eunuch.

Seventh Division:—A series of scenes running right and left. The first, on the east side, has Aššur-našir-apli, facing to the right, seated on a throne in a rectangular porch or gateway. He is richly draped and bearded, and wears a pointed cap, his feet resting on a footstool. Behind stand two attendants, draped in long garments to the knees. The one inside is bearded, has a pointed cap, and holds a rod or fan behind the king; the other at his side wears a conical cap, and apparently holds a mace. In front of the king, facing him, is the upper part of a man, bearded, and wearing a cap. He holds up both hands in adoration at the side of a tall hemispherical table, or caldron, on two high lion-clawed feet, united by a cross-bar; on it is thrown an object, perhaps a necklace. Behind is another table or set of vases of the same kind, over which is thrown a similar object, and on it is a kind of tray with vases or bottles. Behind this stands a bearded man, draped in a long garment, and wearing a pointed cap and shoes; he holds up both hands, proffering the objects to the monarch.

The next scene passes along the south and west sides. The king, bearded, draped, wearing the pointed cap, and holding a mace in his hands, stands in his two-horse chariot, facing to the right. His charioteer is bearded and holds the reins. The horses are richly caparisoned, with three plumes on the head, headstalls, and collars round the neck with pendants. A bearded man, draped to the ankles, leads the horses by the bridle with his

right hand, holding a shield on his left arm. Facing the royal *cortège* are two bearded, draped prisoners, followed by a draped and bearded Assyrian, who seizes them by the neck with his left hand, and beats them with a stick raised in his right. Two unbearded prisoners, handcuffed, are followed by a bearded Assyrian, beating them, as in the group just described. Behind are two rows: in the upper one, two gazelles; in the lower, two dogs. These are followed by a draped figure, bearded, who appears to be proffering them, both his hands being raised. Behind him are two vaulted tents, supported each by three props one above another; at the right corner of each are six rectangular ingots of metal. In the area are five rosettes, and collars ending in rosettes.

The next scene passes in the reverse direction. On the left a figure, draped, standing, facing right, and holding some object in his hands, is addressing a bearded figure, perhaps the king, who is draped, wears a pointed cap, and holds a cup in his right hand. This group is followed by a female figure, draped, facing right, and holding up her hands to another figure, bearded and apparently draped, perhaps the monarch, who is facing her. After this is a bearded, draped, and seated figure of the monarch on a throne. Behind him is a chair or table, like those in the other division, bearing offerings, behind which are four draped and bearded figures, two by two, holding out their hands. One of these has a conical cap.

Eighth Division :—The figures facing to the right represent the hunting exploits of Aššur-našir-apli. In the first scene on the east side the king, draped, bearded, and wearing the pointed cap, stands in his chariot of two horses, which gallop to the right. He discharges an arrow (drawn to the breast) from a bow at two wild goats, one above another, the lower one being apparently an ibex. Under the belly of his horse lies another goat, head turned to the left. His charioteer, bearded and draped, stoops down, holding the reins in both hands. The chariot has a lance and bow-case at the side, and wheels with six spokes. This scene seems to be continued on the north side, but is almost obliterated: on it can be discerned part of a fortified city with two tall rectangular towers, ornamented with crenellated battlements, and perhaps some traces of animals.

The following scene has the king with his charioteer as before, discharging an arrow at two wild asses, *onagers*, running one after another to the right; a third, which has been shot just in front of the chariot, falls headlong on the ground, kicking up its hind legs. A similar scene is on the west side: the king in a similar chariot with driver is discharging an arrow at a wild horse running to the right, before the chariot.

As before remarked, this monument contains part of an unfinished inscription, which covers the upper part of the east and north sides, beginning, seemingly, on the second step, continued from the east to the north sides, and then to the east again, between the representations. The first part, beginning on the east side, contained, perhaps, the introduction, commencing with the name and titles of Aššur-našir-apli, and referring to the gods who had, in his opinion, helped him in his various expeditions and enlarged his kingdom—the usual style of introduction to these inscriptions. It was probably the intention of the scribe to continue this all round the top of the obelisk. Lower down, on the east side, begins the historical part of the inscription, which is continued between the scenes. It is impossible to make a connected sense, on account of the mutilation of the monument, but it can be gathered that, in the course of some expedition, he besieged certain cities; what cities, however, and where situated, cannot be made out. The east side ends (between scenes three and four) with the words “their strong (cities) I captured and burnt with fire. Their spoil, their goods, their merchandise,” the sentence being left unfinished. The inscription, where, on the north side, it begins to be legible, contains the information that Aššur-našir-apli went from the land of Kirzani, and brought horses to Bīt-tela. The countries of Harira and Halhala are next mentioned, and then would have followed an account of what happened in the eponymy of Aššur-našir-apli, B.C. 883, but the record is here mutilated, and afterwards breaks off altogether. This inscription on the north side was, perhaps, devoted to an account of Aššur-našir-apli's hunting exploits.

9 ft. 6 in. high; 2 ft. 4 in. wide, and 1 ft. 2 in. deep at base.

No. 63. Top of an obelisk terminating in three steps, having on one side a bas-relief in a sunk panel. A royal personage is seen at the left side. He is bearded and draped, and wears a girdle round his waist. He holds in his left hand a bent staff, perhaps a bow, and a circlet of beads with long strings hanging down. His right hand is raised in address. Before the king, facing him, stand two men, draped and bearded. These wear tall conical caps, and a kind of tunic over the drapery. They are holding up their hands in supplication. Two others follow, also draped and bearded, but without caps, facing the king. In the area above their heads are the symbols of Assyrian deities: the conical cap surmounted by a fleurette, and having in front six horns; the moon emblem of the god Sin; the winged globe, emblem of Aššur, here represented with hands stretched out to the left, the left hand holding a bow; the bifurcate flame or torch, emblem of Hea, god of the sea; and the sun, emblem of Shamas, the sun-god.

The inscription on this fragment covers three sides. That on the south is divided into two columns by the representation above mentioned; that on the east contains only one column; and that on the north contains two columns, divided by a double line. This inscription begins on the east side, and is so much weathered as to be almost illegible. The first column contains the usual dedication to the gods, and the genealogy of the king for whom the obelisk was made. Only one of the royal names can, however, be read; and in that the first three signs, which make the word Tugulti, or Tiglath, are all that remain. This is evidently part of the name Tugulti-apil-ēšar or Tiglath-pileser, and, if so, is probably the second of the name which is intended. The date of the obelisk would therefore be about 940 B.C.

The second column refers to the military expeditions of this king, but is much too mutilated to be translated. All that can be made out is that, in the month Sivan, eponymy of Aššur-rišāa (?), something occurred at the Temple of Anu, which seems to have obliged the king to go to the city of Aššur. In the month Marchesvan of the same year he crossed a river, evidently the Zab, to the land of Hardi.

The third column, on the east side, is very badly pre-

served at the beginning, but the greater part is legible. It refers principally to the campaigns of the king in Arime, which took place in the eponymies of Aššur-ram-niši-šu. In that year also he went to Dur-Kuri-galzu, in Babylonia, and to Pauza, at the foot of Mount Kuiari, in Arime; attacking afterwards the districts of Hani-rabbi and Kašari. In the next year, which was the eponymy of Ilu-iddina, he made another expedition to Arime.

The fourth column refers to the hunting exploits of this king. This part of the inscription begins by stating that the gods Ninip and Nergal had delivered into his hands the beasts of the field, and therefore (in his ardour for the chase) he sailed in a ship of Arvad, and killed, in the great sea, a creature called *nahira*, supposed to be a dolphin. Near the city Araziki, close to the land of Hit, he killed some of the large wild oxen which there abounded. At the foot of Mount Lebanon he took the young of the wild oxen alive, and thus collected together herds of these animals. He killed, with bow and arrow, some of the elephants which seem to have abounded there in ancient times, and some he brought alive to Aššur. He killed also 120 lions. All kinds of wild deer he collected, in order to try to make them breed in Assyria. The king of Musri, a northern tribe, sent to this king specimens of the water-animals which were to be found in his country.

In the fifth column is given an account of the buildings of this king. He restored Bit-Apusate, his royal palace, as well as the palace called Bit-Sahuri, which had been built by Aššur-nirari (B.C. about 1500). He built the fortress of the city of Aššur, and erected in the city itself palaces of various kinds of precious woods, ornamented with figures of lions, winged bulls, and colossi. He opened again a canal made by Aššur-danan (B.C. 1200), which had been filled up for thirty years; and repaired "the gate of the Tigris," evidently a lock, which had been made by Rammanu-nirari (B.C. 1330), and had since decayed and fallen into ruins. Part of what was called the "new palace," built by Tugulti-Ninip (B.C. 1271), was also rebuilt by the king who had this monolith sculptured.

2 ft. extreme height; 2 ft. 1½ in. wide; 1 ft. 4 in. deep.

TABLE-CASE A. CYLINDERS AND SEALS OF HARD STONE.

The small hard-stone cylinders are most likely among the earliest objects that have come down to us, the oldest being from Babylonia and dating about the 15th century before Christ. These were the seals with which all documents relating to sales or exchanges were impressed. The usual place for sealing a document in Babylonia was upon the edge, but in Assyria a space was left for it upon the obverse of the tablet, immediately after the statement of the seller's name and the property to be sold. These cylinders, which were suspended by a chain or cord from the wrist or waist, were pressed into the clay by rolling the cylinder along with a slow and steady movement, until one complete revolution was made, and the whole subject pressed into the clay while the latter was in a moist state.

The stones most used in early times in Assyria and Babylonia were green jasper, crystal, amethyst, ironstone or hæmatite, grey and blue chalcedony, and carnelian.

Green jasper seems to have been the stone most used for the representations of Gištubar and Hea-bani killing lions and bulls.

Crystal, amethyst, and other transparent stones, together with the more metallic kinds of ironstone, were used for the most common representations; namely, that of the name of the owner of the seal and the representations of the god worshipped by him—a very common subject, because such seals could be engraved more cheaply, being most likely kept in stock by the engraver, who had then only to add the owner's name.

Grey chalcedony and other stones of a grey colour, together with carnelian, were used for representations of a god holding a lion or a bull, both in Assyria and Phœnicia.

Hæmatite was also often used for those strange representations of a god with one foot on a kind of small dragon, a naked female figure, and other personages,—a representation which seems to refer to the legend of the fight between the gods and Bišbiš-tiāmtu, or the Water-chaos.

The workmanship of the earlier period is rough, but the forms, on the whole, are good, more attention being paid, however, to the appearance of the representation as seen upon the cylinder than in the impression; the consequence being that, while the original looks very fair, the impression is often very disappointing. In Assyria a great improvement in style was made, and the result is much better, on account of the greater care in finishing.

The instrument most used in engraving the representations was the drill, all the deepest parts—the head, breast, elbows, hands, knees, and feet—being done first, and afterwards connected by grinding, and finished off according to the means of the person for whom it was engraved. It seems to have been only the Assyrians who found out the importance of a bold outline in engraving a subject, the Babylonians seeming not to have used the same method until later, about the time of Nabonidus. It is this want of a bold outline which makes the impressions from the earlier Babylonian seals, even when appearing to be very well engraved, so poor.

The early Babylonian style of art, in the more finely engraved, is of a very delicate nature. The figures are thin but well-proportioned, and the inscriptions very carefully engraved. It seems likely that here the Babylonian artist followed a tradition in making them thus, and not the peculiarities of his own race, for they seem to have been a thick-set people, perhaps also rather short. It must be kept in mind, however, that all the culture of the Semitics came, most likely, from the races known as Akkadian and Sumerian; and these people, judging from the small bronze statues of Gudea, viceroy of Lagash (Tel-Lo), exhibited in the Nimroud Gallery, were tall and rather thin, and it is from these that the ancient Babylonians seem to have got their ideas of art.

Later the Babylonian style became rather like the Assyrian: the figures have more the Semitic type, and the engraving, while still bold and workmanlike, is better finished. The Babylonian style of this time, however, differs from the Assyrian in its great plainness, owing to this character in the style of costume. The scenes generally show some religious ceremony, performed by the owner of the seal and a eunuch-priest.

The Assyrian cylinders, which are fewer in number,

show most usually the king worshipping before the sacred tree, or a god holding by the neck two ostriches. In Babylonia all the cylinders are engraved reversed, so that when an impression is taken the representation will appear in the right direction; but the Assyrians occasionally, either carelessly or intentionally, engraved them the right way on the cylinder, a circumstance which favours the idea that they were originally used as charms.

Almost all the cylinders are pierced with a hole, through which was passed, most likely, a cord by which it was hung round the wrist, waist, or neck. In one or two cases a bronze pin was passed through, fastened with ornamental discs at each end, and having an eye through which to pass a cord for suspension. In one or two cases cylinders have been found unengraved, having been lost by the maker or thrown aside in consequence of some defect in the stone.

The reason of the scarcity of Assyrian cylinders is owing, most likely, to the use of small conical seals, generally of grey chalcedony, which prevailed in that country. The subjects engraved upon them show, as a rule, the owner of the seal assisting in the worship of or sacrifice to his own particular god. Impressions of this class are found on the contracts, just below the lines giving the seller's name and statement of the property to be sold. They are rather rare, however, in the Babylonian contracts, from the time of Nebuchadnezzar until the reign of Darius. The Greek influence of later times brought them into use again, but we find, instead of the representations of religious ceremonies, &c., in honour of the Assyrian and Babylonian gods, figures of men and animals rather in the Greek style, showing, however, only in rare instances, a fair degree of excellence of engraving or design.

In Table-case D will be found a collection of clay impressions of the smaller seals from Assyria, of which the most remarkable are described. A number of seals of this class are found impressed into large and rather rough lumps of clay, on the under side of which the marks of the string by which they were fastened to the documents are still to be seen.

1. Cylinder of Dungi.

The god Nergal, holding in one hand an unknown instrument, and in the other a three-forked thunderbolt, wearing on his head the horned cap, token of divinity. Before him is represented what is evidently an altar of fire. In front of the god stand two figures in an attitude of adoration, the first dressed in royal robes, deeply fringed, but wearing no head-dress. The second figure, evidently a goddess, wears a long pleated robe and the divine head-dress.

The inscription is addressed to Nergal (the name here spelled with the characters *Rit-lam-ta-ê-a*) as king of the righteousness of Lagaš (a city now represented by the site Tel-lo), for the life of Dungi the powerful man, king of Ur (Erech), the son of Ur-Bagaš (supposed to be the same as Amil-Hea or Ur-Id) the king. Length, 2 in.; diam., $1\frac{5}{8}$ in. From Baghdad.

2. Cylinder of green jasper, inscribed with the name of Hašhamer, a viceroy under Ur-Id (the probable Babylonian pronunciation of the name is Amil-Hea, "The man of the River-god"), king of Erech (Warka).

Sin, the Moon-god, seated on a chair ornamented with bulls' legs, and above him the crescent moon. An attendant in a long flounced robe and horned cap leads Hašhamer, bareheaded and wearing the royal dress, into the presence of the god. Behind is another attendant, the hands raised in an attitude of adoration.

Presented by C. D. Cobham, Esq., H.M. Commissioner at Larnaca, 1880. Length, 2 in.; diam., $1\frac{3}{16}$ in.

3. Jasper cylinder, inscribed, in Persian, Median, and Assyrian, with the words "I am Darius, the great king."

Darius, in a two-horse chariot, driven by a charioteer, shooting, with bow and arrows, a lion which stands upright before him. A dead lion lies beneath the horses. Above the chariot is the winged ferouher, and on each side of the representation a palm-tree is shown. Baby-lonia. Length, $1\frac{3}{8}$ in.; diam., $\frac{4}{8}$ in.

3A. Sard cylinder, containing a representation of the Egyptian god Bes, above which is the winged disc, supported by two male figures dressed in the Persian style. The inscription contains the name of Arsakes in Persian cuneiform. Length, $1\frac{1}{16}$ in.; diam., $\frac{3}{8}$ in.

4. Carnelian cylinders, containing a representation of the sacred tree of the Assyrians, above which is a representation of the god Aššur in the usual winged circle. On each side of the tree is the figure of a king, in an attitude of adoration, holding a cord attached to the winged circle above, and behind each kingly figure is a winged and eagle-headed figure holding a basket. The sacred tree of the Assyrians seems to have been an emblem of the god Aššur, and the eagle-headed figures his attendants, who, in this case, attend the king who is beseeching the god.

Running all round the cylinder (except where broken by the winged figure Aššur) is the inscription :

"Seal of Mušeš-Nineb, the scribe, the son of Nineb-ēššeš, ditto (i.e. the scribe), the son of Salmanu-haniš-ilāni, ditto." Length, 2 in.; diam., $\frac{3}{4}$ in. From Sherif Khan. Assyrian workmanship.

5. A crystal cylinder, inscribed "*Martu du anna*,"—"Martu (Rimmon) the son of Anu (the Heaven-god)."

On one side of the inscription, the god Martu with horned cap; on the other, an ibex kneeling, and two crooks. Length, $1\frac{1}{2}$ in.; diam. $\frac{3}{4}$ in.

6. A crystal cylinder, containing a mythological representation, Marduk (Merodach) and other gods. Length, 1 in.; diam., $\frac{1}{2}$ in.

7. Signet-cylinder of Bēl-mušallim.

This cylinder, the workmanship of which is rather rough, represents the owner standing before a figure upon a griffin or similar mythical animal. The deity standing upon it is rather difficult to determine: we should expect, from the inscription, the Sun-god; but this, on the contrary, seems rather to be the goddess Ištar. Behind both the god or goddess and the man is a staff, at the top of which is a tasselled disc, supposed to be emblematic of the god Aššur. Grey chalcedony; Assyrian workmanship. Length, $1\frac{1}{2}$ in.; diam., $\frac{3}{4}$ in.

8. Cylinder of grey chalcedony, containing a representation of the hero, whose name is read provisionally Gištubar, holding aloft, by the mane and tail, a struggling lion.

This representation evidently shows one of the heroic

exploits of this extremely ancient king, about whom so many stories were told. The hero here kneels on one knee, clothed with a tunic richly fringed and ornamented. His beard is trimmed in the late Babylonian and Assyrian style, but the distinctive ringlets which fall to his shoulders are kept. The rage of the lion at being held in so uncomfortable a position is well shown, the workmanship being above the average.

The inscription upon the cylinder is very badly engraved, and consequently difficult to read, but it seems that the cylinder was dedicated to Marduk to save the life of Nabû-šar- Length, $1\frac{3}{4}$ in.; diam., $\frac{3}{4}$ in.

9. Chalcedony cylinder uninscribed, containing a representation of a eunuch making an offering before a table to the emblem of the Moon-god (a crescent placed upon a tall tapering object upon an altar), and a cock, which, like the emblem, stands upon an altar.

This cylinder most likely belonged to one of the descendants of Egibi, a man of great importance in Assyria in ancient times, but whose family seems afterwards to have emigrated to Babylonia, probably because of the conquest of Assyria by the Babylonian arms. Length, $1\frac{7}{8}$ in.; diam., $\frac{3}{4}$ in.

10. Hæmatite cylinder of Ilu-banî.

Subject: a sitting figure, clothed in a long flounced robe and wearing a low hat. In front, a bird, and the sun's disc with the crescent moon below it. A female figure, also in a long flounced robe and wearing a horned hat, leading the owner of the cylinder into the presence of the seated god. The four lines of inscription read: "Ilu-banî, the officer of the king, son of Budatî, the *nâsu*." Length, $1\frac{1}{8}$ in.; diam., $\frac{1}{2}$ in. This cylinder has a raised border.

11. Chalcedony cylinder. Subject: two winged figures making offerings to the sacred tree. Length, 1 in.; diam., $\frac{1}{2}$ in. Assyrian workmanship.

12. Jasper cylinder. Subject: Gištubar killing a bull, and Hea-banî, his sphinx-like friend and counsellor, killing a lion; behind Hea-banî, and looking up to him, an ibex. Length, $1\frac{1}{4}$ in.; diam., $\frac{3}{4}$ in.

13. Jasper cylinder. Subject: Gištubar and Hea-bani, each overcoming a bull. Between the two animals, a tree upon a hill of stones, perhaps another form of the sacred tree. Length, $1\frac{7}{8}$ in.; diam., $\frac{7}{8}$ in.

14. Sardonyx cylinder, inscribed in three lines, as follows: "Apil-Sin, son of Pirištum, servant of the god Nergal."

Subject: Apil-Sin and a divine attendant in the presence of the god Nergal. Both the god and the attendant wear the long flounced robes and horned head-dress. Length, $1\frac{1}{8}$ in.; diam., $\frac{5}{8}$ in. Babylonian workmanship.

15. Cylinder of carnelian, inscribed with seven lines of writing, with an invocation to the Sun-god.

Subject: Šamaš, the Sun-god, seated; before him the sun's disc, and above a cross. Length, $1\frac{3}{4}$ in.; diam. $\frac{3}{4}$ in. Rather rough Babylonian workmanship.

16. Carnelian cylinder, with the original bronze mounting for suspending to the wrist or round the neck. Subject: a priest or king in conference with two gods or divine personages. Between the two figures is the sacred tree, with the winged disc above. Length (without mounting), $1\frac{3}{8}$ in.; diam., $\frac{5}{8}$ in. Assyrian workmanship, extremely rough, and presenting a very unfinished appearance.

17. Carnelian cylinder, inscribed: "Amerti-Nanā, daughter of Ilī-išmē-ani, servant of Nanā." On each side of the inscription a divine figure, representing, most likely, the goddess Nanā. Length, $\frac{7}{8}$ in.; diam., $\frac{1}{2}$ in. From Hillah.

18. Chalcedony cylinder of Phœnician workmanship. Subject: a king or god holding by the throat two lions rampant. Length, $1\frac{1}{4}$ in.; diam., $\frac{9}{16}$ in.

19. Winged figure overcoming a winged bull, which, holding by a foreleg, he seems to be about to strike with the curved instrument in the other. Inscribed with the words, "Nabû-našir . . . , he who gives life (?)." Grey chalcedony. Length, $1\frac{1}{8}$ in.; diam., $\frac{1}{2}$ in. Babylonian workmanship.

20. Winged figure, holding by a foreleg two winged bulls; between the two animals a kind of pyramid, above which is the winged disc, with the figure of the god Aššur coming forth. Grey chalcedony. Length, $\frac{1}{4}$ in.; diam., $\frac{5}{8}$ in. Assyrian workmanship.

21. A figure, said to be the god El, subduing a gryphon and a winged man-headed bull. Above is the winged disc, from which proceeds an image of the Phœnician national god. Four lines of Phœnician, containing the words, "the signet of Padash-radat, servant of Adath-dathar." Chalcedony. Length, $1\frac{7}{8}$ in.; diam., $\frac{5}{8}$ in. Phœnician workmanship.

22. A figure of a god or hero, holding by a foreleg two winged man-headed lions. In the field are seven stars, the crescent moon, and a fish. Chalcedony. Length, $1\frac{1}{4}$ in.; diam., $\frac{9}{16}$ in. Babylonian workmanship.

23. A four-winged figure, said to be the god El, holding by a foreleg two gryphons. One line of inscription, the name "Harthakal." Chalcedony. Length, $1\frac{1}{4}$ in.; diam., $\frac{1}{2}$ in. Assyrian workmanship. (Rev. Arch., 1868, pl. xv. 30.)

24. A four-winged figure, holding by a foreleg two winged bulls. Engraved with three lines of inscription, evidently an invocation to Nebo. Carnelian. Length, $1\frac{3}{8}$ in.; diam., $\frac{5}{8}$ in. The finest Assyrian workmanship.

25. A king or god, holding by the neck two lions; a low altar, on which is an ibex, and a tall object with a conical top. Before a kind of pillar or altar for libations stands a worshipper. Onyx. Length, $1\frac{7}{8}$ in.; diam., $\frac{5}{8}$ in. Phœnician workmanship. (Layard's Nineveh and Babylon, p. 607.)

26. Chalcedony cylinder, containing a mythological representation. A god, with two bows and quivers, holding in one hand a double three-forked thunderbolt; a bull kneels beside him, and behind him is an attendant. On the left, the owner of the seal comes forward as worshipper of the god. The cylinder contains the words "Dabrak, son of l'arpas," in Himyaritic. Length, $1\frac{7}{8}$ in.; diam.,

$\frac{11}{16}$ in. Assyrian workmanship, but the inscription much later.

27. Agate cylinder, containing a figure in the attitude of worship, and three lines of inscription: "Idin-Lagamal, son of Ani-šalimi, servant of Bimiki-šanat." Length, $1\frac{5}{16}$ in.; diam., $\frac{9}{16}$ in. Babylonian workmanship.

28. Amethyst cylinder, containing the figure of a god, and three lines of roughly-engraved inscription. Length, 1 in.; diam., $\frac{1}{2}$ in. Babylonian workmanship.

29. Chalcedony cylinder, unfinished. God, attendant, and worshipper. Between the figures are five lines of Phœnician, containing the rather doubtful words, "(The seal) of Akadban, son of Gebrod, adoration (?) to Hadad." Length, $\frac{1}{2}$ in.; diam., $\frac{3}{4}$ in. Assyrian workmanship. (Rev. Arch., 1868, pl. xv. 24.)

30. Chalcedony cylinder. Man on foot, having left his horse, killing a wild boar. Inscribed with the word "Piḡūn" in Phœnician. Length, $1\frac{1}{4}$ in.; diam., $\frac{1}{4}$ in. Fair workmanship, probably rather late.

31. Chalcedony cylinder, of rather rough and unfinished workmanship. Two figures standing in adoration before the sacred tree, above which is the winged disc; behind one of the figures is a roughly-engraved bird. Length, $1\frac{1}{4}$ in.; diam., $\frac{9}{16}$ in.

32. Jasper cylinder, containing a reversed representation of Gišṭubar, the hero, killing a lion, with five lines of inscription:

"Apil(?)-Šamaš of Labil (?) and Ê(?)-ritlam, the scribe, thy servant."

Gišṭubar, the great Babylonian hero, is here shown performing one of those feats of strength with which the Babylonians delighted to accredit him. Kneeling on one knee, the other raised to press against the back of the lion, one arm passes round its body and the other round its throat, whilst it struggles powerlessly in its rage and agony. The whole forms one of the most beautiful productions of Assyrian art; the confident strength of the

man, and the fruitless struggles of the lion with open mouth and outstretched claws, being admirably shown. Length, $1\frac{5}{16}$ in.; diam., $\frac{1}{8}$ in.

33. Cylinder of porcelain jasper, engraved with the figure of a god kneeling, with a frog or similar creature above, and inscribed with ten lines of writing, containing the name of Uddi-Marduk and his father, and a dedication to the gods worshipped by him. Length, $1\frac{1}{2}$ in.; diam., $\frac{3}{4}$ in. Babylonian workmanship.

34. Hæmatite or ironstone cylinder. The god Martu (Rimmon as god of the west) and a divine attendant or worshipper. The three lines of inscription are as follows:

“Abum-ilu the scribe, son of Nur-Martu, the servant of the god Martu.”

Length, $1\frac{1}{8}$ in.; diam., $\frac{1}{2}$ in. Babylonian workmanship.

35. Hæmatite or ironstone cylinder. Deity with one foot raised, holding in the right hand a branch or wand with five balls; before him the owner of the cylinder. Four lines of badly-engraved inscription. Length, $1\frac{1}{16}$ in.; diam., $\frac{7}{16}$ in. Babylonian workmanship.

36. Hæmatite or ironstone. Deity and attendant in an attitude of adoration. The latter wears the long flounced robe of a wavy pattern, and the horned cap, emblematic of divinity. The three lines of inscription, which are very finely engraved, run as follows:

“Sin-lidiā, son of Ura-naid, servant of the god Nir-ši-gal.”

Length, 1 in.; diam., $\frac{9}{16}$ in. Fine Babylonian workmanship.

37. Hæmatite or ironstone. Deity in a long flounced robe of a wavy pattern, wearing on the head a cylindrical hat, and an attendant in an attitude of adoration, wearing a similar dress and horned hat. Three lines of inscription, which may be read as follows:

“Šamaš-lipir, son of Abum-piga, servant of the god Rammanu (Rimmon).”

Length, $1\frac{1}{2}$ in.; diam., $\frac{4}{8}$ in. Babylonian workmanship.

38. Hæmatite cylinder. Deity and attendant, the latter

in an attitude of adoration, wearing the flounced robe and horned cap. The inscription is as follows:

“Marduk-našir, son of Šamšu-nišu, servant of [the god] Hea.”

Length, $1\frac{3}{8}$ in.; diam., $\frac{1}{2}$ in. Babylonian workmanship.

39. Hæmatite or ironstone cylinder. Deity and attendant, with some roughly-engraved emblems between. Three lines of inscription, which may be read as follows:

“Mutani-gimili, son of Sin-magir, servant of the goddess Nin-šu-anna.”

Length, 1 in.; diam., $\frac{1}{2}$ in. Babylonian workmanship.

40. Hæmatite or ironstone cylinder. Deity and attendant, with the following inscription:

“Kamīš-malik, son of Rahmu-Dagan, servant of the god Šaza-kamīš.”

Length, 1 in.; diam., $\frac{1}{2}$ in. Babylonian workmanship.

41. Hæmatite or ironstone cylinder. Subject: the owner of the cylinder offering a gazelle to the god worshipped by him, in the presence of an attendant in a flounced robe and horned cap, standing in an attitude of adoration. Length, $1\frac{1}{8}$ in.; diam., $\frac{2}{3}$ in. Babylonian workmanship.

42. Hæmatite or ironstone cylinder. Subject: the owner of the cylinder making an offering to the gods Šamaš and Aa; an attendant, in flounced robe and horned head-dress, standing in an attitude of adoration in the rear. In the field are the new moon (emblem of Aa) and an animal. Upon it is written the following inscription, vertically:—

“Šamaš.
Aa.”

Length, $1\frac{1}{8}$ in.; diam., $\frac{2}{3}$ in. Babylonian workmanship.

43. Hæmatite or ironstone cylinder. Subject: an attendant in a flounced robe and horned head-dress adoring the god Lugal-banda. This cylinder is inscribed with the name of the god instead of the owner. Length, 1 in.; diam., $\frac{2}{3}$ in. Babylonian workmanship.

44. Hæmatite or ironstone cylinder, containing the same subject as No. 41, inscribed with the name of the owner:

"Sin-eribam, son of Arad-raimiti, servant of the god Nir-ši-gal."

Length, $1\frac{1}{8}$ in.; diam., $\frac{1}{8}$ in. Babylonian workmanship.

45. Hæmatite or ironstone cylinder. Subject: the Sun-god and his wife, the Moon-goddess, in a long flounced robe, an attendant similarly attired, and the hero Gištubar, distinguished by the long ringlets which fall to his shoulders. Length, $\frac{7}{8}$ in.; diam., $\frac{3}{8}$ in. Babylonian workmanship.

46. Hæmatite or ironstone cylinder. Subject: a seated god or goddess holding a hatchet, before whom are two animals, the forepaw of one of which she holds; the sacred tree, of uncommon form, with winged gryphons and gazelles; in the field are a fish and other emblems. Length, 1 in.; diam., $\frac{3}{8}$ in. Babylonian workmanship.

47. Hæmatite cylinder. Šamaš or Rimmon, his consort, and an attendant, wearing the long wavy flounced robe, with two worshippers. In the field are various animals—a kind of dog, an ibex and a goat, two griffins face to face, and a ravenous animal attacking a deer. Length, 1 in.; diam., $\frac{1}{8}$ in. Babylonian workmanship.

48. Hæmatite cylinder. The Sun-god (Šamaš) seated on his throne, holding a cup in his hand; before him, a young man with a mace. In the field are several animals, a spirit, and the sun and moon—emblems of Šamaš and his consort Aa. Behind is a double row of figures, consisting of a man carrying an animal on his back, two ibexes, a small bird, a head, a monkey, an ibex, and a lion. Length, $\frac{7}{8}$ in.; diam., $\frac{1}{2}$ in. Babylonian workmanship.

49. Hæmatite cylinder. Two composite figures, having the upper part like a man and the legs and lower part of a bull, holding in the hands a staff, and wearing on the head the horned head-dress emblematic of divinity; and two naked male figures, with the hair falling in ringlets to the shoulders. The former represents, most likely, the

composite creature Hea-banī, the friend and counsellor of Gištubar, and the latter Gištubar himself. The inscription contains the names of two gods, the readings of which are doubtful, but they are, most likely, bynames of Hea-banī and Gištubar. Length, $\frac{7}{8}$ in.; diam., $\frac{1}{2}$ in. Babylonian workmanship.

50. Hæmatite cylinder. A winged gryphon about to devour a man, a fork-tongued lion, a lion about to devour an ibex, a hedgehog, and a small lion. Length, $1\frac{3}{8}$ in.; diam., $\frac{1}{2}$ in. Babylonian workmanship.

51. Hæmatite cylinder. Hea-banī struggling with a lion, the goddess Ištar partly naked, with two attendants in flounced wavy robes and horned head-dress, the hands raised in an attitude of adoration. Length, $\frac{7}{8}$ in.; diam., $\frac{1}{8}$ in. Babylonian workmanship.

52. Hæmatite cylinder. An unknown subject, consisting of human figures (some with animals' heads), the heads of animals, with other figures, not unlike the so-called Hittite or Hamathite hieroglyphs; between the two bull-headed figures, standing face to face, are the emblems of Šamaš, the Sun-god, and Aa, the name of the moon, as his consort. Length, 1 in.; diam., $\frac{2}{8}$ in.

53. Hæmatite cylinder. Subject: a winged figure holding a staff, before whom stands a figure holding a cup or vase, and three small figures, walking, behind. Above, two birds, perhaps emblems of the soul. It is not unlikely that Egyptian influence is here shown, both in the presence of the birds and the attitude of the principal figure. Length, $\frac{7}{8}$ in.; diam., $\frac{1}{8}$ in.

54. Hæmatite cylinder. Subject: a winged figure holding a crooked sword, before whom stands a human figure holding a dagger, and behind this another with a sword. In the spaces are shown a bull and some unknown emblems. Principally engraved with the drill, of extremely rough workmanship. Length, $1\frac{3}{8}$ in.; diam., $\frac{3}{8}$ in.

55. Hæmatite cylinder. Subject: the Sun-god (Šamaš), adored by Aa his consort, Ištar or Venus, symbols, two fish-goats of unknown meaning above; below, a man about

to strike a figure kneeling, as if asking mercy. Length, $\frac{3}{4}$ in.; diam., $\frac{5}{16}$ in. Babylonian workmanship.

56. Hæmatite cylinder. Subject: two deities in conversation, and Ištar about to be struck by a figure standing beside her,—perhaps an illustration of her being smitten with disease, when she descended to Hades, by order of Ninkigal, the queen. Length, $\frac{1}{8}$ in.; diam., $\frac{3}{8}$ in. Babylonian workmanship.

57. Part of a hæmatite cylinder, containing the lower part of some figures in the Egyptian style, holding the *ankh* or emblem of life, with which emblem also the spaces are ornamented. Original length, about $\frac{7}{8}$ in.; diam., $\frac{7}{16}$ in. Egyptian workmanship.

58. Small hæmatite cylinder of a pointed shape. Subject: the owner before his god. Inscribed with the name Šûla, son of Urriid (?). Length, 1 in.; diam. in the thickest part, $\frac{3}{16}$ in. Babylonian workmanship.

59. Sardonyx in shape of a barrel cylinder, inscribed in nine lines of writing, with a dedication to Aššur for saving the life of a king, the first part of whose name only (Tugulti) is preserved. Most likely Tiglath-pileser II., 745–727 B.C. Length, $1\frac{1}{8}$ in.; diam. in thickest part, $\frac{1}{2}$ in. Assyrian workmanship.

60. Agate in shape of a long barrel cylinder, inscribed with six lines of mutilated writing, containing the name of Sennacherib, king of Assyria, 705–681 B.C. Length, $1\frac{3}{8}$ in.; diam. in thickest part, $\frac{3}{8}$ in.

61. Carnelian cone, engraved on the face with the figure of a man holding a fowl by the neck, which he seems to be about to kill. On the side is a dog sitting, and on the bevelled edge one line of inscription of doubtful meaning. Height, $\frac{1}{8}$ in.; length of face, $\frac{3}{4}$ in.; width, $\frac{1}{2}$ in. Babylonian workmanship.

62. Chalcedony cone, engraved with the figure of a man holding with one hand a bull by the hind legs, and with the other hand a knife with which to kill it. Height, $1\frac{1}{16}$ in.; length of face, $\frac{7}{8}$ in.; width, $\frac{1}{2}$ in. Assyrian workmanship.

63. Grey chalcedony cone, engraved with the figure of a man holding in each hand a struggling lion by one hind leg. Height of cone, $1\frac{1}{8}$ in.; diam., $1\frac{1}{16}$ in. Phoenician workmanship.

64. Agate cone, engraved with the figure of a man or god standing upon two small winged lions, holding in each hand a struggling lion by one hind leg. Height, $\frac{7}{8}$ in.; diam., 1 in. Phoenician workmanship.

65. Grey chalcedony cone, engraved with the representation of a man seizing a lion by the throat, which he is about to slay with the dagger in his left hand. Height, $\frac{1}{2}$ in.; length of face, $\frac{1}{4}$ in.; width, $\frac{7}{16}$ in. Assyrian workmanship. (Lajard, *Rech. sur Mith.*, pl. xix.)

66. Grey chalcedony cone. A man or king seizing a winged bull by the throat, being about to slay it with the dagger in his left hand. Height, $\frac{7}{8}$ in.; diam., $\frac{1}{2}$ in. Phoenician workmanship.

67. Grey chalcedony cone. Subject: a priest standing before an altar, upon which is an oblong object surmounted by a star. Behind the altar, a small figure. At the extreme right hand are the two characters meaning "The god Harran," or "The god of Harran." A similar representation is to be found on the edges of the larger Babylonian contract tablets. Height, $1\frac{1}{8}$ in.; diam., $\frac{1}{2}$ in. Babylonian workmanship.

68. Limestone cone. A four-winged figure holding some objects in the hands. Height, $\frac{3}{4}$ in.; length of face, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. Assyrian workmanship.

69. Limestone cone, engraved with the representation of a seated figure before a table of offerings. Above are shown the sun and moon, emblems of the gods Šamaš and Aa. Height, $\frac{1}{2}$ in.; width of face, $\frac{3}{8}$ in.; height of face slightly less.

70. Sapphirine chalcedony cone, engraved with the representation of two composite creatures, half man and half bull, holding aloft over the sacred tree the winged disc, from which comes the figure of the god Aššur. On the outstretched wings also are to be seen two human

heads, of unknown meaning. Height, $1\frac{1}{8}$ in.; diam., $1\frac{1}{8}$ in. Assyrian workmanship.

71. Chalcedony cone, engraved with the representation of the fish-god (Dagon?) and fish-goat, the former holding the latter by the beard and one fore-leg. An ornamental background of unknown meaning. Height, $1\frac{1}{8}$ in.; length of face, $\frac{7}{8}$ in.; width, $\frac{5}{8}$ in.

72. Chalcedony seal of an elliptical shape, engraved with the representation of a man adoring a god, who is surrounded by a kind of glory, represented by means of star-like points ending in beads (probably the god Aššur). Length, $1\frac{1}{8}$ in.; width, $\frac{7}{8}$ in.

73. Sapphirine chalcedony cone, engraved with the representation of a man worshipping a figure with the hind-legs and tail of a bull, holding a staff ending in a disc. Above is the winged disc supposed to be emblematic of the god Aššur. On the left side of the cone is a roughly-engraved dog sitting. Height, $1\frac{1}{2}$ in.; length of face, $\frac{7}{8}$ in.; width, $\frac{5}{8}$ in. Assyrian workmanship.

74. Sapphirine chalcedony oval cone, engraved with the representation of a figure standing in adoration before a goddess (evidently, from the emblem above, one of the forms of the moon) seated on a throne, from the back of which protrude five balls or discs, and standing on the back of a kind of griffin. Judging from the head-dress of the sitting figure, and the emblem above (a crescent), it represents the moon as the consort of the Sun-god, who was said to come with joy to meet her spouse at his setting. Height, $\frac{3}{4}$ in.; length of face, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. Babylonian workmanship.

75. Carnelian cone, engraved with a female winged sphinx walking. Height, $\frac{5}{8}$ in.; diam., $1\frac{1}{8}$ in.

76. Cone, engraved with a kind of winged griffin, one of the attendants of Aa (the Moon-goddess), who bore her throne (see No. 74 above). Height, $\frac{1}{2}$ in.; diam., $1\frac{1}{8}$ in.

77. Onyx amulet, broken, engraved with three lines of inscription, containing the name of Kurigalzu, a king of Babylonia. Width, $1\frac{1}{8}$ in.; length, $1\frac{1}{8}$ in.

78. Sardonyx circle, supposed to be the eye of a statue, engraved with five lines of writing, containing the name and titles of Nebuchadnezzar as follows :

“ Nabû-kudurri-ûsur (Nebuchadnezzar)
king of Babylon (E-ki),
son of Nabû-apla-ûsur (Nabopolassar)
king of Babylon (E-ki).
To the god Nergal, his lord, he has given (it).”

Length, $1\frac{1}{8}$ in. ; width, $\frac{7}{8}$ in.

TABLE-CASES B, C, AND D. TERRA-COTTA TABLETS, ETC., FROM ASSYRIA.

The terra-cotta tablets form the most valuable portion of the antiquities from Assyria. Forming, as they did, the library of the Assyrian kings, we gain from them knowledge of their history, language, manners, and customs, which, being told by the people themselves, has a value far beyond that of any record at second-hand.

These tablets may be divided into several classes, each of which had its own style of writing, and was distinguished by its special shape. The finest-written documents are those dealing with the language, legends, mythology, and demonology. The first-named are written in parallel columns, and may be divided into two classes,—namely, bilingual lists and syllabaries. The bilingual lists are merely a number of Akkadian and Sumerian words, written in a certain order (the groups divided, generally, by a line running across both columns), with an Assyrian translation. Very rarely another column is added, containing either the addition of the Sumerian for every word, or a further rendering of the Assyrian. The syllabaries may be divided into three classes: namely, those in three columns, giving in the first the value of the character, in the second the character itself, and in the third the name of the character; those written in three columns, as before named, but containing in the third, instead of the name of the characters, their meaning in Assyrian—a fact of much greater importance. The third class are written in four columns, containing in the first the pronunciation of the signs, in the second the sign or

group of signs, the third the name or names thereof, and the fourth the meaning in Assyrian. This last class is, naturally, the most valuable. The other bilingual texts are the incantations and hymns, written, as a rule, with an interlinear translation, rarely in parallel columns.

The next in the order of excellence of writing are the historical texts, written either on cylinders, prisms, or tablets. As the cases are not suited for the exhibition of the two first named, only a few fragments are shown; several historical tablets of great interest, however, are exhibited in Table-case D.

The documents which show the greatest variety of styles are, perhaps, the despatches and letters, and the trade documents or contracts, being written at times so carelessly that it is with the utmost difficulty that they can be read, but often written with the utmost care and regard to beauty of appearance. The correspondence tablets are, as a rule, most interesting. They contain references to the manners and customs, both religious and civil, of the people; they tell sometimes of the progress of the royal armies in foreign lands, of the state of affairs in the Assyrian dependencies, of the intrigues of foreign princes. At another time it is a letter from a prisoner to the king denying his guilt, or a petition from an oppressed people, or an exhortation from the king himself to the more law-loving of the dwellers in a city inclined to be rebellious. Some of these documents were sent to the king in a clay envelope, sealed with the sender's seal.

The contract tablets refer to the sale of houses, lands, slaves, property, produce, &c., a lengthy account of which is sometimes given. They generally bear the seal of the seller, and the nail-mark (regarded as a kind of natural seal) of each witness. In many cases these contracts consist of two documents—the inner tablet and its envelope. The custom of enclosing the document, for greater certainty of preservation, in an envelope of clay, and then writing on that a copy of the record, seems to have been borrowed from Babylonia, in some parts of which it was used almost exclusively about 2000 B.C.

In Table-case D are exhibited some clay seals, attached, most likely, to documents of the same class written upon papyrus or other perishable material, all traces of which have long since perished.

Unless otherwise designated, all these documents come from Kouyunjik.

TABLE-CASE B.

1. A large tablet, containing, in parallel columns, phrases in the Akkadian and Assyrian languages, designed for the use of students in the former tongue. This tablet is of great importance, in that, being evidently the last tablet of the series, it contains a translation of the old Akkadian laws, some of which are very curious:—

"If the husband injure (his) wife, so that she say to him, 'Thou art not my husband,' they shall throw him in the river."

"If a husband say to his wife, 'Thou art not my wife,' he shall weigh out a mana of silver."¹

This tablet is the seventh of the series, beginning K₁ KANKALÂ-BI-ŠU = ana itti-šu. Length, 8½ in.; width, 5½ in.

2. A large tablet, formed of several pieces joined after reaching the Museum, containing a large portion of the Assyrian syllabary (or list of characters with their syllabic values), arranged in the usual way—namely, three columns—the first containing the pronunciation of the character in the second column, and the third its meaning in the Assyrian language. The following will give some idea of the contents:—

<i>Akkadian.</i>	<i>Sign.</i>	<i>Assyrian meaning.</i>	<i>English.</i>
Gibil		kilâtum . . .	"a burning."
En		šiptum . . .	"incantation."
Šuġub		Su'uppatum . . .	(?)
Šudun		nîru . . .	"yoke."
Ukuš		kiššû . . .	"rejoicing."
Ġul		ḫidâtum . . .	"joy."

Length, 8½ in.; width, 5½ in.

¹ Akkadian:

Tukundi damê damâ-na ġul ban-dagigâni, "damâ-mu nu-men" bannangu, idâ-šu bansummu.

Tukundi damê damânara "damâ-mu nu-men," bannangu, bar mana azag-ta nilalê.

Assyrian:

Šumma aššata mussu izîr-ma "al mutî atta" iḫtabî, ana nâru inaddê-šu.

Šumma mutû ana aššati-šu "al aššatî atta" iḫtabî, bar mana kaspi iškakal.

3. A large bilingual list containing Assyrian explanations of Akkadian and Sumerian words, with glosses giving the pronunciation of the ideograms. Length, $6\frac{1}{2}$ in.; width, $4\frac{1}{2}$ in.

4. Part of a bilingual tablet, containing, in parallel columns, a list of the terms used in making contracts, sales, &c., followed by a list of the months in Akkadian and Assyrian. A duplicate of this tablet from Babylon will be found in Table-case H, in the Nimroud Gallery. Length, 7 in.; width, 5 in.

5. A tablet containing, in parallel columns, the hieroglyphic forms of the wedge-characters, from the South-east Palace, Nimroud. 3 in. by $5\frac{1}{4}$ in.

6. A fragment of a syllabary in four columns, the first containing the sound of the character or group given in the second column, the third containing the name or names, and the fourth the meanings in Assyrian. Part of a duplicate of S. 1300 (No. 17, Table-case C). Presented by W. Mayer, Esq., 1876. $3\frac{3}{8}$ in. by 3 in.

In Table-case B is also a series of extremely interesting documents of the class called "Despatch" or "Report" tablets, some of them being really letters, showing that an extensive correspondence was carried on between the king and his officers.

7. A beautiful little tablet, in an almost perfect condition; is a letter to a king of Assyria from Nabu-balatsu-ikbi, who, being accused of (evidently) the crime of treason, writes to deny the charges brought against him, and to accuse his accusers of the crime; saying that two men had risen up, for the sake of gold, to take away his life, which plot seems to have originated with a certain Sarru-ludâru and the daughter of a Babylonian, the son of Alla-matâti-gabbi, whom he also accuses. The writer complains bitterly of the treatment he had received at the hands of the Arrabi and the Martenu (the judges, evidently, by whom he was tried), being almost starved during his trial. Length, $3\frac{1}{2}$ in.; width, $1\frac{1}{2}$ in.

8. A letter from Nabu-zira-ešir to an officer, probably

the architect or superintendent of buildings, concerning certain sacrifices to the Sun-god (Samaš), and giving an account of the state of affairs in Akkad. Length, $2\frac{5}{8}$ in.; width, $1\frac{1}{2}$ in.

9. Letter from Rammānu-šuma(-iddin) to a king of Assyria, congratulating him on his accession to the throne, wishing him a prosperous reign, continuing days, the favour of the gods, &c. &c., and finishing by referring to the state of Nineveh at the time. Length, $2\frac{3}{4}$ in.; width, $1\frac{3}{8}$ in.

10. A letter from five inhabitants of the city of Darāta, concerning the recapture of their town from the Babylonians under Merodach-baladan (most likely the king who sent an embassy to Hezekiah), referring to the measures taken to secure it from enemies for the future, and mentioning the writers' unsuccessful attempts to induce Merodach-baladan to return the Assyrian king's horses which were in his possession. Length, $2\frac{5}{8}$ in.; width, $1\frac{1}{2}$ in.

11. Letter to a king of Assyria concerning affairs in Babylonia.

The writer begins in the usual way, wishing that the gods may be propitious to the king his lord, and that his days may be extended, &c. He then mentions that the king had not heard concerning the former words which he and the others had sent him, implying that some letters had been lost. He says that the lords of Bit-Dakuri had turned with one consent to Merodach-baladan, with many other great men and the whole army of Bit-Dakuri, and describes the fear of the Assyrian governors, and the preparations made for defence; suggesting the forwarding of reinforcements to Bāb-Bit-Ḳa, and that the king, until the forces arrived at that place, should send letters to his generals and governors to the effect that "as he had heard that Merodach-baladan had revolted, and Hamanu (Haman), son of Iāšumu, with his family and his Aramæans, had settled in the midst of one of the cities, until he should send them reinforcements, Dainu and the people of Parparak, as many as were with him, should descend with their forces to help them." The rest of the

text is rather obscure and the end mutilated. Length, 3 in.; width, $1\frac{3}{8}$ in.

12. Letter from Sennacherib while still crown prince, to his father Sargon, concerning the affairs of the kingdom.

This tablet contains summaries of letters addressed to Sennacherib in his official capacity (probably he was a provincial governor at that time), and is consequently of great value, bearing, as it does, upon the history of the reign of Sargon, his father.

It begins with the usual greeting, in which he addresses his father as "the king his lord," and hopes that the gods may be propitious to him. Then comes an extract from a letter from Ariac, who speaks of affairs in Akkad, and ends by saying that "he sends to the son of the king that a force may afterwards be sent to him." After this is an extract, received by Sennacherib on the 11th of Elul, from Aššur-risûa, concerning the movements of the king of Akkad, followed by an account of affairs in Arzabia, Ukâ, and Manâ (Van). Length, 5 in.; width, $1\frac{1}{2}$ in.

13. A small terra-cotta tablet, containing the words "237 horses from Sallimu-bêl-lamur." $1\frac{1}{8}$ in. by $\frac{3}{4}$ in.

14. A small report tablet, addressed by Nadinu to a king of Assyria, referring to certain consignments of Kusâ horses, 60 in all, sent, most likely, as tribute. Length, $1\frac{1}{8}$ in.; width, 1 in.

14A. A report tablet or letter, addressed by Nabû-šum-iddin to a king of Assyria, concerning a number of horses from Kusâ, Karnê, Dâna, Kullania, Arpadda, and Isana. Length, $2\frac{1}{2}$ in.; width, 1 in.

15. A letter to Aššur-banî-apli (Assurbanipal) from Šamaš-šum-ukin, his brother, at that time king of Babylon. About 650 B.C. Length, $2\frac{1}{8}$ in.; width, $1\frac{1}{4}$ in.

16. A letter to Aššur-banî-apli (Assurbanipal), concerning the revolt of Tammartu, king of Elam, one of the vassals of the king of Assyria, giving the news, amongst other things, that "like the soldiers of the people of Pekod, who went forth, those who surround the king of

Elam had revolted, and gone over to Aššur-banī-apli, king of Assyria." $2\frac{1}{8}$ in. by $1\frac{1}{4}$ in.

17. Letter from Aššur-banī-apli (Assurbanipal), king of Assyria, to Sin-apla-ušur, concerning Umman-igaš, afterwards king of Elam. The letter seems to be to let Sin-apla-ušur know of some accusations which Umman-igaš had made against him. Length, $1\frac{3}{4}$ in.; width, $1\frac{1}{8}$ in. Babylonian handwriting.

18. Terra-cotta tablet, reporting the progress made in certain works, amongst which is mentioned the record of the evil spirits, indicating that this part refers to the royal library. Length, $3\frac{1}{8}$ in.; width, $1\frac{3}{8}$ in.

19. Letter from an officer named Bēl-bašā to a king of Assyria, mentioning, among other things, the horses of the king. Text rather mutilated. Length, $2\frac{1}{2}$ in.; width, $1\frac{3}{8}$ in.

20. Letter from Irašši-ilu to a king of Assyria, announcing that the writer had made the images which the king had commanded him, and a crown or a shrine for the Heaven-god (Anu), the amount of gold required for an image of Bēl being 12 manas. Several other things concerning the temple furniture are mentioned, and the tablet ends by saying that "Marduk-zira-ibnī . . . has opened the tablets of Šuma-iddina, and has taken the stones from the midst. May the king my lord know,"—evidently referring to some inscribed stones that had been placed in an inscribed envelope or coffer for greater security, the opening of which was, most likely, an unlawful act. Length, $3\frac{3}{8}$ in.; width, $1\frac{5}{8}$ in. Babylonian handwriting.

21. Report tablet from Rammānu-šum-ušur to a king of Assyria, concerning "the two who are in Bit-ēššu and Sin-pūla-ukīn," in which the writer states that he went and saw them, having been led by a chief to Bit-danī, and that they sent their peace to the king. These were evidently some political prisoners, for the letter ends by stating that an officer was appointed to guard them. Length, $2\frac{1}{8}$ in.; width, 1 in.

22. A letter from Nabû-ibašši to a king of Assyria, most likely Aššur-banī-apli, concerning Bēl-bašā, king of

a district near Babylon, called Gambulu. The text is published in the 4th vol. of the Cuneiform Inscriptions of Western Asia, pl. 52, No. 2. Length, $2\frac{3}{4}$ in.; width, $1\frac{1}{2}$ in.

[As some of the reports or letters are astrological or astronomical, those of this nature are placed with the astrological tablets on the other side of the case.]

23-23g. Tablets of a series supposed to record the creation of the world.

The first of the series (23) gives an account of the first three days, as follows:—

“When on high the heavens were not named, and beneath the abyss recorded not a name, the waterdeep first begot them, the lady Tiamtu was the bringer forth of all. The waters first were collected, but the clouds were not collected together, and in the earth was not a seed. Then none of the gods had come forth.”

The remainder of the texts, which are of a very difficult nature, refer to the creating and placing of the heavenly bodies (23A), the creation of creeping things, and of mankind in the stead of certain rebellious gods or angels (23c); the war between the gods and Bišbiš-tiāmtu (or the Water-chaos) and her servants, ending in the triumph of the gods and the complete overthrow of the foe (23E). The tablet 23c, which was presented by the proprietors of the *Daily Telegraph*, is supposed to refer also to the fall of man; and the contents of 23f (K. 5418) are very curious, as they refer to the misfortunes of certain men who went out and returned not, the creatures suckled by Tjāmtu (the ocean). A flood is also mentioned, and the making of a covenant. 23g (K. 3657) is supposed to contain the legend of the Tower of Babel, but as the text is mutilated this is doubtful. All the incidents are told with great minuteness, and in a high-flown and poetic style. The whole series is of great importance in Babylonian mythology. The size of these tablets varies from 5 in. by 3 in. to 8 in. by $2\frac{1}{2}$ in.

24. An oblong tablet, almost perfect and in good condition, containing the text of the descent of the goddess Ištar into Hades, supposed to be an extract from the Gištubar legends.

The tablet begins by giving a most poetical description

of Hades, called the house from which there is no outgoing, the road whose path has no return, where there is dust for their nourishment, and for their food mud, and, dwelling in darkness, they sit, clothed in a dress of feathers. To this awe-inspiring place went Ištar to fetch Dumuzi (Tammuz), the husband of her youth. Arriving at the gate of Hades, the goddess imperiously commands the porter to open it, threatening to break it down if her request is not complied with. The gatekeeper, after answering her, goes to inform Ninkigal, the goddess of Hades, and repeats to her the words of Ištar. Ninkigal angrily, and with taunting words, commands him to bring Ištar to her, and to treat her in the usual way. This he does; and as she passes through the seven gates of Hades, a part of her clothing is taken away, until on her arrival she is quite naked. On arriving in the presence of Ninkigal, Ištar again breaks forth in angry exclamations, and the Goddess of the Underworld commands Namtar (the pestilence) to strike her with disease in every part of her body. In this condition she stays a long time.

Now began things to go wrong on earth because of the absence of the goddess of love, and came to such a pass that the gods interested themselves in the matter. Hea therefore, to frighten the goddess Ninkigal into submission, made a creature, half man, half lion, and which seems to have several heads, called an *assinnu*, and instructed him to go to the gates of Hades, and expressed the hope that Ninkigal would rejoice at his presence. On his arrival she threatened him with all the terrors of her dominions, but at length gave orders for the release of Ištar, who was restored to health, and brought forth to the world above, and received in order the garments that had been taken away at each of the seven gates of Hades. The inscription ends with a lament for Dumuzi (Tammuz), her husband, whom she had been obliged to leave there in the darkness of the Underworld. Length, 9 in.; width, 3½ in.

25, 25A, 25B. Three tablets, triplicates, being copies of the eleventh of the series entitled "*ša nakbi imuru, zikar Gištubar*,"—"He who saw the fountain,' the record of Gištubar."

This tablet, the eleventh of the series, contains the most

interesting part of the narrative of the deeds of the great Babylonian hero,—namely, the account of the Flood, in the form of a narrative by the hero of the Flood (who may be called provisionally Ūm-napištim) to Gištubar. The hero has, on his journeyings, travelled as far as the “remote places at the mouth of the rivers,” the Persian Gulf, where he meets the aged and deathless patriarch, and enters into conversation with him, asking him how he had attained to everlasting life in the assembly of the gods. Ūm-napištim, in reply, tells the story of the Flood.

The gods within Suripak, a city on the Euphrates, seem to have become dissatisfied with the state of mankind on earth, and so determined to make a deluge. Ūm-napištim was therefore instructed to build a ship, to save at least some of the lives on the earth, and to preserve the seed of life of all kinds. The dimensions were given him, and he signified to the gods his submission to their will. After some difficulty the ship was built and launched, and Ūm-napištim was directed to place his furniture, goods, slaves, young men, and the beasts of the field, within it. Seven times was the vessel examined, repairs were made, the needful gear furnished, and then it was ready for the work of saving a portion of the life upon the earth.

Ūm-napištim now collected all he possessed, both of silver and gold, and the seed of life, and caused them to ascend to the midst of the ship, together with all his family, slaves, and cattle. The voice of the Sun-god was heard in the night, saying, “I will cause it to rain a heavy downpour; enter to the midst of the ship, and shut thy door.” Mindful of the warning, the patriarch did as commanded, and gave the command of the vessel to Buzur-Kurgal, the boatman.

Then follows a fine description of the scene. The rising of Mû-šêri in the morning, all things being enshrouded in a dark mist, through which went the gods, Nergal destroying, Ninip overthrowing. The spirits of the water-deep arose and illuminated the earth with their lurid glare, and then everything bright turned to darkness. Brother saw not brother, and even the gods in heaven feared the tempest, and ascended to the heaven of Anu, where, like dogs kennelled, they lay down in dread. Ištar, the mother of mankind, then spoke, reproaching herself for causing the disaster by speaking evil in the presence of the gods: “As I in the presence of the gods spoke evil,

because I spoke in the presence of the gods evil, for the destruction of all my people I spoke. I thus have begotten man, (but) where is he? Like the sons of the fishes, he fills the sea!" The gods above and the spirits of the waterdeep wept with her, covering their lips.

For six days and nights the wind blew, the storm and tempest overwhelmed. On the seventh day the storm ceased, and Ûm-napištim noticed the roaring of the waves, tossing the decaying bodies, and he sat down and wept for mankind. Looking out, he perceived land, which proved to be the mountain of Nizir. There the ship stopped, and after waiting seven days he sent forth a dove and a swallow, which, not finding resting-places, returned. A raven was then sent forth, which saw the raging waters and held back, but at last went forth and did not return. Then were sent forth the animals, and afterwards Ûm-napištim sacrificed to the gods and poured out a libation. The god Bel, however, seems to have become dissatisfied, and wished that none should be allowed to come forth from the vessel alive, but Hea appeased his wrath, and Ûm-napištim and his family were allowed to live, and the gods took him and his wife to "a remote place at the mouth of the rivers."

Then comes a mutilated portion, in which the healing of Gišṭubar is described, and with the good wishes of the patriarch he goes on his way by ship to his city of Erech Subure. The most complete of the series measures $8\frac{3}{4}$ in. in length, by $5\frac{1}{4}$ in. in width. A translation by the late George Smith will be found in the *Transactions of the Society of Biblical Archaeology*, Vol. III., p. 530.

26. A terra-cotta tablet, in good condition. The upper part, including the colophon, is lost.

This tablet, one of the series of portents, describes what things were likely to happen if locusts enter a house, such as, that the master of the house would die, or that people would come and make battle, or that the house would be very unlucky. From this text an excellent idea of the superstition of the Assyrians may be obtained. Length, $4\frac{3}{4}$ in.; width, 4 in.

27. Terra-cotta tablet. In a perfect condition, but broken across.

This tablet is one of a large series, and deals especially

with the birth of children in any way deformed. Some idea will be gained of the nature of the contents from the two following sentences:—

"If a woman bear, and there is the ear of a lion, a strong king will be in the country."

"If a woman bear, and the left ear exist not, the princes (?) will die."

The tablet is divided into sections, and gives, at the end of each, the number of omens which the section contains. It is published in the 3rd vol. of the B. M. Inscriptions, pl. 65, and a translation by Prof. Sayce will be found in the 5th vol. of the Records of the Past, pp. 171-176. Length, $6\frac{3}{4}$ in.; width, $3\frac{3}{4}$ in.

28. Corner of a terra-cotta tablet, in good condition. The tablet, when complete, contained two columns of writing on each side. Subject: portents. Length, $4\frac{1}{2}$ in.; width, 4 in.

29. A terra-cotta tablet, slightly damaged, consisting of three fragments joined together.

This tablet refers to the movements of certain stars, the names of which have been identified by some scholars, but upon very insufficient grounds. Some of the names of the stars will give an idea of the character of the tablet, as: Margidda, "the star of the extended path;" Apin or Uru, "the star of the foundation;" Tir-Anna, "the star of the god Tir-anna;" Lala, "the star of the fox," &c. &c. The text is published in the 3rd vol. of the Cuneiform Inscriptions of Western Asia, pl. 53, and a translation by Prof. Sayce will be found in the 3rd vol. of the Transactions of the Society of Biblical Archæology. Length, $5\frac{1}{4}$ in.; width, $3\frac{1}{8}$ in.

30. Terra-cotta tablet, formed from two fragments; a third of the tablet, the latter half of the obverse and the first of the reverse, wanting.

One of the series of tablets containing portents, in the present case principally from the birth of royal children, telling what might be expected if, at the time of birth, the teeth are cut, or, if there be twins, the presage of the sex of each respectively. Size, $5\frac{1}{2}$ in. by $3\frac{1}{2}$ in.

31. A large tablet, broken, the writing divided into

three columns, containing, in the first, a list of gods and their seats; in the second and third, a mythological hymn, and, on the reverse, a statement of the produce for each month of the year. $7\frac{1}{4}$ in. by 6 in.

32. Terra-cotta tablet, formed of three pieces, the upper part broken off, so that both the beginning and the end are wanting.

A tablet of great interest for the mythology, giving, in addition, information concerning the sacred days and the proper times to atone for sins and misdeeds, and the offerings to be made on such occasions. Size, $5\frac{1}{4}$ in. by 4 in.

33. A terra-cotta tablet, containing a list of gods, but their connection with the rest of the text is uncertain. Length, $4\frac{1}{2}$ in.; width, 3 in.

34. Terra-cotta tablet, put together from several fragments, rather mutilated.

A list of the names of gods in three columns, the first containing the South Babylonian (Sumerian) form, the second the North Babylonian (Akkadian) form, and the third the Assyrian equivalent. A tablet of great importance for the language and mythology. It is published in the 2nd vol. of the B. M. Inscriptions, pl. 59. Length, $8\frac{1}{4}$ in.; width, 4 in.

35. A large and very fine tablet; the upper part of the obverse, and almost the whole of the reverse, wanting. Subject: astrological omens and portents. $8\frac{1}{2}$ in. by $7\frac{1}{2}$ in.

36. A letter from Ištar-nadin-apli to Aššur-banī-apli or Assurbanipal, concerning an expected eclipse of the moon. The following is a translation:—

"To the king, my lord, (from) thy servant Ištar-nadin-apli and the officers of the astronomers of Arbela. May there be peace to the king, my lord; may Nebo, Marduk, and Ištar of Arbela be propitious to the king, my lord. On the 29th day we kept a watch at the house of observation. (There was) mist; we saw not the moon.

"1st day of Sebat, eponymy of Bel-ellatā" (B.C. 648).

Length, $2\frac{1}{4}$ in.; width, $1\frac{1}{2}$ in.

37. Report concerning an eclipse of the moon, of which the following is a translation:—

"To the 'man of foundation,' my lord, thy servant Nabu-šuma-iddin and the officers of Nineveh. May Nebo and Merodach be propitious to

the 'man of foundation,' my lord. On the 14th day a watch of the moon we kept. The moon was eclipsed" (lit. "made an eclipse").

The rank of the officer called "man of foundation" (*amēl epinni*) is unknown, but was most likely the chief of the observatory at Nineveh.

The text of this tablet is published in the 3rd vol. of the Cuneiform Inscriptions of Western Asia, p. 51, No. 7. Length, $1\frac{7}{8}$ in.; width, 1 in.

38. Small tablet recording the date of the spring equinox, of which the following is a translation:—

"On the sixth day of the month Nisan day and night were balanced; there were six kaspu of day and six kaspu of night.

"May Nebo and Marduk be propitious to the king, our lord."

This tablet is valuable in fixing the time of the month Nisan (and therefore of the other months of the year) as identical with the month of March, and the length of the kaspu at two hours of modern time. It is published in the 3rd vol. of the Cuneiform Inscriptions of Western Asia, pl. 51, No. 1. Length, $1\frac{7}{8}$ in.; width, $1\frac{1}{8}$ in.

39. A terra-cotta tablet, being the 17th of a series of omen-tablets beginning, "When the house of a man is evil." Length, $7\frac{3}{4}$ in.; width, $3\frac{5}{8}$ in.

40. Half a tablet, containing a series of omens, evidently from the birth of asses' colts. Length, $4\frac{3}{8}$ in.; width, $3\frac{3}{8}$ in.

41. A fine but slightly mutilated tablet, referring to the movements of the planet Venus (here called Nin-si-anna), and mentioning the omens to be taken therefrom. Length, $6\frac{3}{4}$ in.; width, 4 in.

42. An Assyrian planisphere, much mutilated, containing drawings and explanations supposed to refer to the signs of the zodiac, but as yet not satisfactorily explained. Diam., $5\frac{1}{4}$ in.

43. A fragment of an Assyrian planisphere, containing calculations and divisions of the heavens into stated measurements, answering roughly to degrees. 2 in. by 3 in.

44. Terra-cotta tablet, the upper part and right-hand edge lost.

This text is one of the class known as "hymns," being poetical compositions in praise of certain deities, or else the deity's own description of himself. These texts are for the most part written in Akkadian, with an interlinear Assyrian translation, every two lines (one the Akkadian and the other the translation) marked off by a straight line. In this case a deity (the god Anu) is reciting his own glories:—

"For the terrors of my brightness, which is like the glorious Anu (the heaven-god), who can oppose [them]?"

"I am the lord (who) the renowned mountains in numbers overthrows:

"The mountain of *Samullu* stone, *Santu* stone, and crystal fills (?) my hand," &c. &c.

A tablet of great importance for Assyrian and Akkadian grammar. Size, $3\frac{3}{4}$ in. by 3 in.

45. A terra-cotta tablet. Damaged in several places, and the text, in consequence, imperfect.

A series of magical formulæ and charms for curing diseases, supposed by the Babylonians and Assyrians to have been brought about by the different malignant spirits and demons.

The first paragraph calls on the spirits of earth and heaven to exorcise the spirits causing disease.

The second calls on the spirits of earth and heaven to exorcise the spirits which approach a man to do him harm.

The third calls on the spirits of earth and heaven to exorcise the unholy things which cause evil to man.

The fourth calls on these spirits to exorcise the pain of a disease supposed to be the ulcer.

The fifth calls on the spirits to exorcise the diseases which are peculiar to certain parts of the body (the sickness of the head = madness; the disease of the heart = palpitation).

The sixth calls for the exorcising of the evil eye, the evil breast, &c.

The seventh calls on the spirits of heaven and earth to exorcise the demons which were supposed to harm children through their nurse.

The eighth calls for the exorcising of the *azag* (*asakku*), or spirit of fever.

The ninth calls for the exorcising of the *namtaru*, or pestilence.

The tenth calls for the exorcising of a disease supposed to be one affecting the bowels.

The eleventh calls for the exorcising of diseases caused by poisons and charmed drinks and foods, also boils, &c.

The twelfth calls for the exorcising of curses, &c.

The thirteenth calls for the exorcising of a disease of the head, evidently sunstroke.

The fourteenth paragraph prescribes days for eating, drinking, resting, and exercise, that the man may then be free (from his sickness).

The fifteenth calls on the spirits of heaven and earth for protection against hunger, thirst, death by drowning, starvation in the desert, inundation, &c.

The sixteenth directs the placing of the god of a sick man before the rising sun, or the putting of the image of a propitious bull or colossus upon the man's head, to free him, by its influence, from his sickness.

The seventeenth is a medical prescription for curing a man of sickness.

The eighteenth is the form of words for charming away any evil spirit whatsoever, which may have caused disease or sickness.

The nineteenth calls for all good-working spirits to come to his side.

The twentieth is an additional formula for keeping the evil spirits out of a house.

The twenty-first is a formula for sending forth any evil spirit in whatsoever part of the house, field, garden, or land he may be.

The twenty-second, which is mutilated, calls upon the daughter of Anu (the god of heaven), with the other goddesses, to send forth the evil.

The twenty-third, twenty-fourth, twenty-fifth, and twenty-sixth are too mutilated to be made out.

The twenty-seventh calls upon Ninkigal, wife of Ninâzu, to cast forth the evil spirit from the sick man, and put in its place a beneficent one.

The twenty-eighth is a prayer to the god Itak, praying that the life of the sick man may not be cut off.

The concluding paragraph is as follows :—

“The sick man, by an offering of grace and peace, like molten copper, becomes pure. May the Sun-god give that man life. Marduk, eldest son of the abyss, peace and happiness be to thee. O spirit of heaven, mayest thou exorcise; spirit of earth, mayest thou exorcise.”

Then follows the first line of the next tablet :

“O spirit of Šar and Kišar.”

And then the colophon :

“Property of Aššur-bani-apli, king of the universe, king of the land of Aššur.”

Length, $9\frac{1}{4}$ in. ; width, 6 in.

45A. Part of a very finely-written copy of the Akkadian version of the above text. Length, $3\frac{1}{2}$ in. ; width, 3 in.

46. A terra-cotta tablet, containing a bilingual hymn to the Moon-god Sin, here invoked under the name of Nannaru (Nannaros). Length, $8\frac{1}{4}$ in. ; width, $3\frac{3}{8}$ in.

TABLE-CASE C.

Table-case C is divided into two sections, and contains, on one side, the result of the excavations made by Mr. George Smith in 1874 for the proprietors of the *Daily Telegraph*, by whom they were presented to the Museum. On the other side are exhibited a few of the most interesting fragments obtained by Mr. Smith afterwards, in the year 1875, and by Mr. Rassam in 1878 and 1879.

1. Half a large tablet, written in the Babylonian character, with observations, both astronomical and meteorological, for the months Kislev, Tebet, Sebat, &c., and the omens indicated by them.

These are probably a list of events which really happened, together with the heavenly phenomena which accompanied them, tabulated for future reference ; for, according to the Assyrians, what had happened once might be expected to happen again under like circumstances. Length, $3\frac{3}{4}$ in. ; width, $3\frac{5}{8}$ in.

2. An ox's hoof of hard baked clay, containing, on both the upper and under surfaces, omens written in the Babylonian character. Length, $1\frac{1}{4}$ in. ; thickness, $1\frac{1}{2}$ in.

3. A fragment of a tablet of the Gištubar series, containing part of a conversation between the god Anu and the goddess Ištar concerning the hero. $3\frac{1}{2}$ in. by 2 in.

4. Part of a terra-cotta tablet, containing hymns in praise of Anu (the Heaven-god), Bêl, Hea (the Sea-god), and Nin-anna (the lady of heaven), as creators of the world and of mankind. $3\frac{1}{4}$ in. by 4 in.

5. Fragment of a text referring to the exploits of some ancient hero. $2\frac{3}{4}$ in. by $2\frac{1}{2}$ in.

6. A mutilated terra-cotta tablet, containing a prayer to Šamaš (the Sun-god), and a hymn in his praise. Length, $4\frac{3}{8}$ in.; width, $3\frac{1}{8}$ in.

7. A roughly-written tablet, containing lists of the furniture of the royal palace, and, in some cases, the officers in whose charge they were kept. Length, $5\frac{1}{8}$ in.; width, $3\frac{1}{2}$ in.

8. A small tablet, containing a short list of the standard works in the royal library at Nineveh. Amongst others are the record of "Sargon brought forth, when the Euphrates carried him" (referring to his mother's putting him into a little ark, a legend supposed to have been borrowed from that of the infant Moses); "The record of Atudu, when Marduk (was) in the land of Šumer and Akkad;" "The record of the ox and the horse" (see No. 24); "The record of Etana," &c. It was excavated by Mr. Rassam in 1878. Length, 3 in.; width, $1\frac{1}{8}$ in.

9. Part of a tablet excavated by Mr. Rassam in 1878, and afterwards joined to a fragment of the old collection. This tablet is of great importance in the ancient history of Babylonia, as it gave, when complete, about two hundred names of early Babylonian kings (including those immediately following the Flood), with, here and there, short comments upon their place in the canon.

10. Fragment of a terra-cotta prism, containing the annals of Tiglath-pileser I. (B.C. 1120), joined to fragments of the oldest collection. Length, $5\frac{1}{2}$ in.; width, 4 in.

11. Part of a cylinder of Esarhaddon, containing the paragraphs referring to his campaigns in Hattušširiti and Bikni, "the land of crystal," in or very close to Media, and the reception of tribute from Eparna, the chief of the

place; in Bâzu, "a remote district," "a place where scorpions like flies fill the land;" and in Egypt against Tarkû (Tirhakah) its king, whose complete defeat is here recorded. 4 in. by $4\frac{1}{2}$ in.

12. Part of a large and very fine eight-sided cylinder, containing parts of three columns of the text of the Annals of Aššur-banî-apli.

The second column of this cylinder, which refers to the campaign against Egypt, gives a most important list of the kings of Phœnicia and Cyprus, who gave tribute to the Assyrian king on his way thither. This list is as follows:—

Ba'lu, king of Tyre.

Minsê (Manasseh), king of Judah.

Kauš-gabri, king of Edom.

Mušuri, king of Moab.

Silli-Bêlu, king of Gaza.

Mitinti, king of Askelon.

Ikausu, king of Ekron.

Milki-ašapa, king of Gubal.

Iakinlû, king of Arvad.

Abi-ba'al, king of Samaria.

Ammi-nadbi, king of Bît-Ammana
(Beth-Ammon).

Aḫi-milki, king of Ashdod.

Ekištura, king of Edi'li (Idalium).

Pilāgura, king of Kitrusi (Kytros).

Kîsu, king of Silûa.

Itû-andar, king of Paphos.

Erisu, king of Sillu.

Damasu, king of Kuri (Kurium).

Admesu, king of Tamesu.

Damûsu, king of Gartîhadasti.¹

Unasagusu, king of Lidir (Ledron).

Pușusu, king of Nûrê.

It is considered by some Assyriologists that this list, being very much like that given in Esarhaddon's Annals, is really copied from them, being only inserted here to fill out Aššur-banî-apli's Annals and to make his own glory the greater. If so, Aššur-banî-apli has taken care to make it look as genuine as possible, inserting Iakinlû as king of Arvad instead of Matan-ba'al, and Ammi-nadbi as king of Beth-Ammon instead of Padu-ilu, as Esarhaddon gives. Length, $8\frac{3}{4}$ in.; width, $5\frac{1}{4}$ in.

13. Fragment of a terra-cotta prism, containing part of Aššur-banî-apli's second war with Umman-aldas, king of Elam, B.C. 645. $4\frac{1}{2}$ in. by $4\frac{1}{2}$ in.

14-14E. Parts of one or more cylinders, containing the Annals of Aššur-banî-apli, king of Assyria, from B.C. 668-626. For the account of his reign, see the Introduction. Probable height, when complete, 18 in.

¹ "The New City."

15. Part of an epigraph tablet, containing explanations for placing over the sculptured scenes of a palace wall, the tablet used, with some alterations and omissions, for the war against Te-umman, shown on the wall at the northern end of this Gallery.

The following is a translation of these epigraphs, and will give some idea of the original number and extent of the sculptured scenes of the second Elamite war of Assurbanipal:—

1. "Line of battle of Aššur-banī-apli, king of Assyria, accomplishing the overthrow of Elam."

2. "Line of battle of Te-umman, king of Elam."

3. "Head of Te-umman, king of Elam."

I. "I, Aššur-banī-apli, the king of multitudes, the king of Assyria, the capturer of his enemies, the head of Te-umman, king of Elam, by the power of Aššur, Sin, Samas, Bel, Nebo, Ištar of Nineveh, Ištar of Arbela, Ninip, and Nergal, cut off by my men of battle; swiftly they brought, and before the great gate of Līlbur, viceroy of Aššur, they placed by my direction."

II. "I, Aššur-banī-apli, king of the world, king of the land of Aššur, Nabu-damaḫ and Umbadarā, chiefs [of Elam]."

(Epigraphs III. to XXV. lost.)

XXVI. " with the head of Te-umman, whom Ištar had delivered into my hands, the descent to Arbela I made with joy."

XXVII. "Dunanu, Samgunu, (and) Ablāa in the great gate of the rising Sun (and) the setting Sun, for the inspection (?) of the people, with cords (?) I bound them."

XXVIII. "With the cut-off head of Te-umman, king of Elam, the road to Arbela I took with joy."

XXIX. "I, Aššur-banī-apli, king of Assyria, the great men of Ursa, king of Ararat, (whom) he had sent to pray for my friendship, Nabu-damiḫ and Umbadarā, the great men of Elam, in bonds (?) for the defiance (?) I placed before them, their Mannu-ki-ahī, the officer, Dunani, (and) Ninip-ušalli, the governor; their tongues I pulled out, I flayed off their skins."

Length, 2½ in.; width, 2 in.

16. An epigraph tablet, containing several titles for placing over the sculptured scenes of a palace wall.

The first speaks of Sasuba, son of Bēl-basa, king of a part of Babylonia; the second of Umman-igaš, whom Aššur-banī-apli seated on the throne of Elam; the third refers to the submission of Tammariṭu, an Elamite prince; the fourth speaks of the overthrow of an army whose name is lost; the fifth refers to the rebellion of Šamaš-

šuma-ukīn, brother of Aššur-banī-apli; the sixth refers also to the incidents of this war. Written in the Babylonian style of writing. Length, 4 in.; width, 3 in.

17. Part of a syllabary, in four columns, containing the pronunciation, the sign or group, the name of the sign or group, and the meaning. In this tablet are several geographical names. For a fuller description of the tablets of this class, see No. 42 in this case. Length, 6 in.; width, 3 in.

18. Part of a bilingual list, in three columns, the first two containing dialectic variations of the Sumerian and Akkadian languages. $3\frac{1}{2}$ in. by $3\frac{1}{4}$ in.

19. Part of a list containing an explanation of the terms used in astronomical tablets. Length, $3\frac{1}{2}$ in.; width, $2\frac{5}{8}$ in.

20. Part of a list of the temples of Assyria and Babylonia, which probably contained, when complete, an explanation of the names of the temples and the gods enshrined therein. 3 in. by 3 in.

21. Part of a bilingual magical text. Incantations against the evil spirits supposed to cause madness. Length, $5\frac{1}{4}$ in.; width, $2\frac{1}{4}$ in.

22. Part of a tablet, containing a half-medical incantation for curing sickness. $3\frac{3}{4}$ in. by 4 in.

23. Part of a bilingual text, in parallel columns, containing an incantation for curing a sick man by the use of charms and spells. Length, 5 in.; width, 3 in.

24. A mutilated tablet, containing part of a fable or legend, in which a horse and an ox hold a long conversation. Part presented by the proprietors of the *Daily Telegraph*. Length, 6 in.; width, $3\frac{1}{2}$ in.

25. A fragment of the sixth tablet of the Gištubar series, referring to the overcoming of the divine bull ("bull of heaven") which the goddess Ištar sent against the hero and his followers. $3\frac{1}{8}$ in. by $3\frac{1}{2}$ in.

26. A fragment supposed to belong to the first column of the Flood-tablet, referring to the going into the ark. $1\frac{7}{8}$ in. by $1\frac{7}{8}$ in.

27. A fragment of a tablet supposed to belong to the Creation series (the creation of insects). 2½ in. by 2 in.

28. Part of a tablet containing invocations, perhaps belonging to an ancient historical period. 3½ in. by 4 in.

29. Text of an early Babylonian king, in the Akkadian and Assyrian languages.

This king, whose name is lost, bears the usual grand title of "king of the four regions, the powerful king, the king of Babylon." During his reign the kingdom seems to have been most prosperous, for this king, who is called "lord of multitudes of men, director of his country, ... giving health to the body of his people," rode in a chariot covered with perforated gold and costly stones, the place of which they used to change, evidently to keep it the safer. The inscription ends with the usual curses upon those who should injure the inscription.

Part of a duplicate of this text is published in the 4th vol. of the Cuneiform Inscriptions of Western Asia, pl. 12. Length, 6 in.; width, 5 in.

30. Part of a bilingual magical text, in form of an incantation addressed to Damu, Gula, and Nin-aġa-kuda. Length, 3½ in.; width, 3 in.

31. A hymn or incantation, in which the goddess Ištar is mentioned, written in the Sumerian and Assyrian languages. Length, 4½ in.; width, 3 in.

32. Part of a bilingual magical text, containing incantations against evil spirits. Two columns on each side, mutilated. 5½ in. by 2½ in.

33. Part of a terra-cotta tablet, containing the hemerology of the month Tebet. Length, 4½ in.; width, 4 in.

34. Part of an incantation to certain deities, a text important for the mythology. Assyrian only. Length, 4½ in.; width, 2½ in.

35. Part of a text containing wind-omens, referring to the land of Akkad. Length, 3 in.; width, 2½ in.

36. Part of a tablet containing astrological omens, &c., principally referring to the planet Venus. Length, $4\frac{1}{2}$ in.; width, 3 in.

37. Part of the ninety-fourth tablet of a series of omens. Length, $3\frac{3}{4}$ in.; width, $3\frac{1}{4}$ in.

38. Part of a tablet in the Babylonian character, containing omens and portents. 3 in. by 3 in.

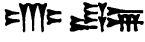
39. Part of a bilingual list, Akkadian and Assyrian, joined to fragments of the old collection. The Akkadian words have in some cases glosses giving the pronunciation. Length, $10\frac{1}{8}$ in.; width, $5\frac{1}{4}$ in.

40. Fragment of a bilingual list (Akkadian and Assyrian) of pots and vessels, the words arranged (rather roughly) in the order in which the characters following the prefix occur in the syllabaries.

The obverse seems to contain, among others, the names of such vessels as were used in the sick-room, after which come the names of some diseases. The reverse contains the names of drinking vessels. Many of the Assyrian words are borrowed from the Akkadian. Length, 4 in.; width, $2\frac{1}{2}$ in.

41. Part of a bilingual list, Akkadian and Assyrian, containing abstract nouns, &c. $3\frac{1}{2}$ in. by 4 in.

42. A broken and very mutilated four-column syllabary, of great importance for the study of Akkadian. This text contains explanations of the names of plants, cities, winds, reeds, and nouns of place, arranged in four columns. The first column gives the pronunciation of the Akkadian word, the characters composing which are to be found in the second column. The third column then describes, in words, the names of the characters which compose the group given in the second column, and the fourth column gives the rendering in Assyrian. The following example will make this clear:—

u		u-nagatenû	mangu kakulum šalašu
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The first column informs us that the pronunciation of the two characters in the second column, taken together, is *te*; the third column tells us that the group is composed of *u* (𐎠𐎶𐎠) and *nagatenu* (𐎠𐎶𐎶𐎶𐎶), and is rendered in Assyrian by *mangu*, *kakulum*, and *salatu*, names of plants not yet identified.

Parts of this tablet are of the collection presented by the proprietors of the *Daily Telegraph*. Length, $9\frac{1}{2}$ in.; width, $6\frac{1}{4}$ in.

43. A large and almost entire, but much defaced syllabary in four columns, of a similar character to that already described, the contents being, however, of a more miscellaneous character. This tablet is, in spite of its condition, one of the most valuable linguistic documents of the Assyrians that have come down to us. It was excavated by Mr. George Smith for the proprietors of the *Daily Telegraph*, and presented by them to the British Museum. Length, 10 in.; width, $5\frac{1}{4}$ in.

44. Part of a bilingual list, joined to fragments of the old collection, containing, amongst others, the meanings of the root *nāru* or *nēru*, from which the word *nér*, meaning 600 *nīpos*, came. Length, $6\frac{3}{4}$ in.; width, $4\frac{1}{2}$ in.

45. Fragment of a mythological tablet, containing, on the obverse, a list of the names of the god Bēl; and on the reverse, an explanation of his titles and attributes. Length, $3\frac{3}{4}$ in.; width, $2\frac{1}{2}$ in.

46. Fragment of a tablet, containing lists of stones used as charms, some of which are directed to be hung round the neck. $4\frac{1}{4}$ in. by $3\frac{1}{2}$ in.

47. A fine tablet, perfect, the writing damaged in some parts; but very readable on the whole.

This tablet was entitled by the late George Smith "Warnings to kings against injustice," and contains a number of sentences, more or less difficult to translate, against the perversion of justice by kings, the receiving of bribes by judges, &c. Taken, evidently, by Aššur-banī-apli from Babylon, it was afterwards copied by the Assyrian scribes, who have kept the Babylonian forms of the words, and the use of the letter *g* for *k* and *ḫ*. Length, $6\frac{1}{2}$ in.; width, $3\frac{1}{2}$ in.

48. Fragments of an eight-sided terra-cotta cylinder, containing the Annals of Sargon, king of Assyria, B.C. 706.

This important text contains, among others, a part of the expedition of Sargon against the Medes and the kingdom of Ashdod. In the former the following Median chiefs made submission to him:—

Parnua of Sikrinā.	Ahuṣi of Buštuti.
Zutirna of Musanā.	Uṣrā of Itatunenu (?).
Uppamma of Agutakanā.	Mašdaku of Amesta.
Mašdaku of Amakki.	Hardukka of Harziānu.
Ištesuku of Ište-uppu.	Išteliku and Aṭariparnu.
Uarzan of Ukutti.	chiefs of Litanu.
Aṣpabara of Kakkam.	Arbaku of Arnasia.
Satarēsu and Kururazu.	Šarruti of Karzinū.
chiefs of Bīt-bāri,	 panu of Barikānu.
and Bīt-barbari, powerful districts.	 of Zazaknu.
Satarpanu of Ubburia.	 of Garkasia.
Parkulu of Anṣirpattiānu.	 of Partakanu.

The next column gives an account of Sargon's war against Ashdod, begun because Azuri, the king, refused to give tribute to Assyria. Azuri was deposed, and Ahimeti set on the throne in his stead. The Ashdodites, however, rebelled against the new king, and deposed him, choosing Iamani (Yavan) as their ruler. This prince, knowing that Sargon would attack him, made extensive preparations for defence, by fortifying his cities, and seeking allies on every side. The people of Pilišti (Philistia), Iaudi (Judah), Udume (Edom), and Mābi (Moab) were allied together and sought the help of Pir'i (Pharaoh) king of Egypt. Egypt, however, failed them, and the Ashdodites were in the end defeated and compelled to submit to the Assyrian king.

This cylinder contains also an account of the expedition against the country of Lulume, Ritā, king of Ellipā, &c.

The cylinder is written in a style difficult to read (more so, perhaps, that the clay has now decayed and become rough on the surface), and seems to have been made not to place as a memorial in the corner-stone of a building (as was usual), but for the library. It will be noticed that it is ornamented with vandyked lines, and the top surface is modelled or impressed with representations of bulls in the usual Assyrian style. Original height about 12 inches.

49. A dispatch from Šamaš-šum-ušur, concerning the

people "who were before (i.e. near) the land of Labadudâ." Length, $2\frac{1}{2}$ in.; width, $1\frac{1}{2}$ in.

50. A mutilated report-tablet in the Babylonian character, seemingly referring to some conspiracy between Ištar-na'id, the governor, and the *Gurbutu*, an officer of a lower grade. Length, $2\frac{1}{2}$ in.; width, $1\frac{1}{2}$ in.

51. A small omen-tablet of the usual kind, giving the results of observations of the heavenly bodies with interpretation.

The sun and the moon having been seen together on the fourteenth day of the month, is interpreted as a lucky omen: "the heart of the land will be good, but the men of the land of Akkad are fixed for evil;" "the live-stock of the land of Akkad will lie down safely in the field;" "the king will grow old on the throne." This report is from the hand of Ištar-šum-ēššeš, a well-known astronomer. Length, $2\frac{1}{2}$ in.; width, $1\frac{1}{2}$ in.

52. A fragment of a cylinder of Aššur-banī-apli (Assurbanipal), referring to the Egyptian war. 3 in. by $1\frac{1}{2}$ in.

53. A fragment of a cylinder of Aššur-banī-apli (Assurbanipal), joined to pieces of the old collection, the whole being part of the last two columns of the text, referring to the building and restoration of the royal palaces at Nineveh. 4 in. by $4\frac{1}{4}$ in.

54. Part of the text of the war of Aššur-banī-apli (Assurbanipal) with Urtaki, king of Elam, evidently the rough copy from which the text of the cylinders was made. The obverse is too mutilated for anything to be made out, but the reverse contains the interesting account of the appearance of the goddess Ištar to the Assyrian seer (before the battle with Te-umman, king of Elam), when she promised victory to the Assyrian king. In the battle of the next day, the army, encouraged by the account of this vision, gained a complete victory over the Elamites. Length, 5 in.; width, $4\frac{1}{2}$ in.

55. Part of a barrel cylinder, containing an inscription of Bél-zakira-iškun, or Bél-šum-iškun, the last king of Assyria but one. No historical notices of his reign have been found, the subject of his inscriptions being the re-

storage of the temples, &c. There is but little doubt that this was a Babylonian conqueror, as both the name Bēl-zakira-iškun and the style and nature of his records show. Width, 2 in. ; diam., $3\frac{1}{2}$ in.

TABLE-CASE D.

Table-case D contains, on the one side, all the most interesting historical texts of the old collection, and, on the other, a selection of the best and most interesting of the Assyrian contract-tablets, among which are included several with Phœnician inscriptions on the edge.

1. Part of a roughly-written tablet of Tiglath-pileser I., recording his conquests in Moschia, Urumia, Hati, Lulumi, Nimmi, Karkemish, &c., B.C. 1120-1100. (For the history of his reign, see the Introduction.) $7\frac{1}{2}$ in. by 5 in.

2. (In the middle of the case.) Part of a large rectangular tablet, the lower part lost, containing the Annals of Tiglath-pileser III., king of Assyria.

This tablet seems to have been written, as the sculptor's copy for engraving, on the slabs with which the royal chambers were lined, as it begins with the words "Palace of Tiglath-pileser," &c., the same formula occurring on the slabs of Aššur-našir-apli, in the Nimroud Gallery.

The text begins with the name and usual grand titles of the king, and mentions the extent of his conquests. This is followed by a long list of the names of all the tribes inhabiting Babylonia, reduced to subjection by him, among which are specially mentioned, Zakiru son of Sa'alli of Bit-Sa'alli, Ukin-zira (Chinzirus) son of Amuk-kâni of the city of Sapi, Marduk-abla-iddin (Merodach-baladan) son of Iakini, king of the sea-coast, all of whom gave tribute.

The next paragraph, after giving a long list of cities and countries made tributary, mentions the land of the Medes, the Persians, &c. &c. The land of Gilhu is next mentioned, and Tiglath-pileser claims to have taken the whole of it. Then follows the account of his campaign against Ararat and Sulumal, king of Milidda, and against the land of Kumuhu, in or near which he set up images of himself.

Here occurs a break in the narrative, the lost part

occupying at least sixty lines. Where the text begins again, we find Tiglath-pileser warring in Palestine, and among the tribute-bringers we find Sibitti-bi'il king of Gebal, the king of Hamath, Uassurme king of Tubal, Sanibu king of Bit-Ammana (Beth-Ammon), Salamanu (Solomon) king of Moab, Mitinti king of Askelon, Iau-hazi (Ahaz) king of the Iaudâa (Jews), Kauš-malaka king of Edom, Hântnu king of Gaza, all of whom gave tribute, consisting of gold, silver, lead, tin, various kinds of cloth, &c. &c. Uassurme, king of Tubal, however, rebelled against Tiglath-pileser's authority. The result was that an Assyrian force was sent against him, which either killed or deposed him, and set "the son of a nobody" upon the throne in his stead, imposing a tribute of 10 talents of gold, 1000 talents of silver, and 2000 horses. The Assyrian general was also sent to Tyre, and received from Métenna, the king, the enormous tribute of 150 talents of gold.

The tablet ends with a long account of Tiglath-pileser's buildings at Nimroud. 9½ in. by 7 in.

3. A small terra-cotta tablet, recording the recovery by Sennacherib, king of Assyria, of a crystal seal which had been carried off by a king of Akkad (Babylonia) 600 years before. The seal, of which the text is given, had belonged to Tugulti-Ninip I., son of Salmanu or Shalmaneser I. (B.C. 1271), and was found by Sennacherib in a palace of Babylon, when he took that city. Length, 2½ in.; width, 1½ in.

4. A fragment containing the colophon of an astrological text, written "for the sight of Ištar-šum-ěššeš," the son of the owner of the tablet, on "the 30th of Tebet, in the eponymy of Mazárnê or Mannu-zîr-nê, prefect of Kallanu, the 22nd year of Sennacherib, king of Assyria." Length, 3½ in.; width, 3¾ in.

5. Part of an eight-sided cylinder of Sennacherib, containing parts of the first two and last two columns. This text refers to his expedition to Babylon, and his defeat of the Babylonian army under Merodach-baladan near Kišu, when he conquered the Urbi, Aramu (Aramæans), the Kaldû (Chaldæans) who were within Erech, Nipur (Niffer), Guduâ (Kutâ or Cutha), Harsag-kalama, and Šip-para (Aboo-habba), "with the smaller of the cities of the

lords of sin," and carried off a large spoil. A long list is given of cities which submitted to him on his return. The last column but one is interesting because it gives an account of the repairing of the palace on the mound now known as Nebbi Junas, the erection of the gates of Rimmon. Nergal, and one of the goddesses. The text ends with the account of the religious ceremonies performed, and the usual prayer to the kings who should come after, "whose name the god Aššur might call to the shepherdship (that is, kingdom) and (to be over) the people, when this tower grows old and decays, let him renew its ruins, let him fix the inscription written with my name, let him cleanse the altar, let him sacrifice a victim, let him restore it to its place, (and) Aššur and Ištar will hear his prayer." Only a part of one line of the colophon containing the date remains. Height, $4\frac{1}{4}$ in.; diam., 4 in.

6. Fragments of tablets containing the Annals of Sennacherib (part of his first and second campaigns) and the account of the rebuilding of the palace at Nineveh. Length of large fragment, $5\frac{3}{8}$ in.; width, 4 in.

7. A large terra-cotta tablet, rather mutilated, containing an inscription of Esarhaddon, king of Assyria, referring to the pious works done in his reign. The inscription begins by saying that Anu had conferred on him his crown, Bel his throne, Ninip his sceptre (?), and Nergal his power. A long and poetical description of the temples built or restored then follows, and the text ends with the genealogy of Esarhaddon, in which it states that he was the son of [Sennacherib], the [grand]son of Sargon, the great-grandson of Bél-kaiš, king of Assyria. This Bél-kaiš may have been a very remote king, but it is more likely that he was one of those who fought successfully against Shalmaneser II., but never actually reigned. Length, $8\frac{3}{8}$ in.; width, $5\frac{1}{4}$ in.

8. Part of a tablet, containing several epigraphs for the sculptures which adorned the walls of Assurbanipal's palace. All refer to the campaign in Elam.

The following is a translation :—

"The generals of Aššur-bani-apli, king of Assyria, whom with Umman-igaš, son of Urtaki, king of Elam, the fugitive who took the yoke of my kingdom, I sent to capture Elam.

"Simburu, chief of Elam, heard of the march of my army and feared

the renown of my name, and came into the presence of my messenger and kissed my feet (i.e., made obeisance).

"The line of battle which Aššur-bani-apli, king of Assyria, arranged against Te-umman, king of Elam. They accomplished the overthrow of Elam.

"Umbakidinni, chief of Hidali, who brought the head of Išarnandi, king of Hidali, (and) Zināri, governor of Šubimuri,¹ besieged in Sidri-kitai. The power of Aššur my lord (and) the fear of my kingdom overwhelmed them. The heads of the princes of Elam who were not submissive to me they cut off and laid in the presence of my officers. They took the yoke of my kingdom.

"Te-umman, king of Elam, saw the defeat of his army and fled to save his life, tearing his beard (lit., and he tore his beard).

"[Parritu] son of Te-umman, who fled in fear
 said to his father: 'Fight, do not desist!'

"Te-umman, king of Elam, who in my strong battle was smitten, fled to save his life, and passed through the woods. The chariot, the carriage of his majesty, was broken, and he fell."²

4 in. by 3½ in.

9. A terra-cotta tablet of Aššur-bani-apli, describing the march of the Assyrian army and the conquest of Arabia, and giving the cause of the war with Umman-aldāš, king of Elam. (For the account of these expeditions, see the Introduction, p. 36.) Length, 6½ in.; width, 5½ in.

10. Part of an inscribed terra-cotta tablet, containing the text for a wall or pavement slab, commemorating Assurbanipal's war against Te-umman, king of Elam.

The text, the upper part of which is lost, begins with the genealogy of Assurbanipal, and states "that Aššur and Bel had [laid] the foundation of his throne, that Beltis had been like a mother [to him], that the Sun-god and the Moon-god [had blessed him] with their continual grace; that Marduk, the prince of the gods, had not withheld his advice, and Nebo, lord of writing, [had poured down,] like a shower, the wisdom which he loved; that Ištar, dwelling in Arbela, the honoured of the great gods, [had favoured him] with her strong protection, and Nergal, the strongest of the gods, [had conferred on him] strength, manhood, and deep wisdom. From the time when he was young the great gods dwelling in heaven and earth had conferred on him gifts, and had made him great like the father his begetter, &c. &c. They (the gods) pronounced judgment

¹ Or Šu-ammuri.

² Compare with these descriptions the slabs on the opposite side of the gallery, by the entrance to the Egyptian Saloon.

against Urtaku, king of Elam, who needlessly made war against Assurbanipal; accomplishing his (Urtaku's) overthrow, they appointed him for death. In that year an evil omen destroyed his life, they appointed him to Hades, the place from which there is no return. But the heart of the great gods did not rest and was not satisfied, so they destroyed his kingdom; and Umman-igaš, Umman-appa, and Tammaritu, sons of sons of Urtaki king of Elam, Kudurru and Parû, sons of Umman-aldaš, the predecessor of Urtaku, 50 of the numberless seed of the king, with others, who had fled before the killing of Te-umman, came and made obeisance to him." The rest of the inscription, which is too mutilated to translate, refers to the prosperity of the reign of Aššur-banī-apli (Assurbanipal), and then speaks of some of his hunting expeditions. The inscription is continued on the edge of the tablet, but very little can be gathered therefrom. 4½ in. by 3 in.

11. Part of a terra-cotta tablet, referring to Aššur-banī-apli's expeditions in Elam and Arabia, in the former of which he refers to the matter of the statue of the goddess Nanā. (See the Introduction, p. 36.) Length, 6 in.; width, 3½ in.

12. Part of a terra-cotta tablet, recording the conquest of Elam and the recovery of the image of the goddess Nanā, carried off by Kudur-nanhundi, king of Elam, 1635 years before. (See the Introduction, p. 36.) Length, 7¾ in.; width, 4 in.

13. Terra-cotta tablet, containing a part of the Annals of the reign of Aššur-banī-apli (Assurbanipal), in which his expedition against Tirhakah king of Egypt, and his relation with Gugu (Gyges) king of Luddi (Lydia), are mentioned. (See the Introduction, p. 34.) Length, 10¼ in.; width, 4 in.

14. Part of a small tablet, recording the expedition of Assurbanipal against Te-umman, king of Elam, in which Assurbanipal's prayer to Ištar of Arbela, the answer through the seer, and the defeat and death of Te-umman are given in full. 3¾ in. by 3¼ in.

15. Part of a terra-cotta tablet, dedicated by Assurbanipal to the god Aššur, on account of his victories over

Dunanu, Te-umman king of Elam, the people of Van, and the Akkadians. $3\frac{1}{2}$ in. by 2 in.

16. Fragments of a tablet, containing lists of the early kings of Babylonia, with remarks about their reigns, the number of years they ruled, whence they came, and where buried. Two duplicates of part of this text exist, one of which is exhibited in Table-case H in the Nimroud Gallery; the other is so mutilated that it is a matter of great difficulty to make anything out. $3\frac{1}{4}$ in. by $4\frac{3}{4}$ in.

17. A terra-cotta tablet, containing a list of the eponyms after whom the years were named. The fragments of the four copies of this text which exist fix the chronology from about 909 B.C. to 617 B.C. Length, $6\frac{3}{4}$ in.; width, $4\frac{1}{8}$ in.

18. Part of a terra-cotta tablet, containing a list of the eponyms after whom the years were named, with their titles, and the principal events which occurred during their year of office.

The fragments of this Canon extend over a period of about 130 years (from about 829 to 669 B.C.), embracing the reigns of Samsi-Rammānu, Rammānu-nirari, Shalmaneser III., Aššur-danan, Aššur-nirari, Tiglath-pileser III., Shalmaneser IV., Sargon, and Sennacherib. 6 in. by $5\frac{3}{4}$ in.

19 and 20. Parts of terra-cotta bowls or knobs, inscribed with the name of Aššur-riš-iši, king of Assyria, about 1150 B.C. Original diam. about 7 in.

21. Part of a terra-cotta bowl or knob, containing the name and titles of Sargon, king of Assyria, about 722 B.C. Original diam. about 6 in.

22. Tablet in the shape of an olive, referring to the sale of 2 omers of corn or barley. Dated in the eponymy of Aššur-danan, king of Assyria, B.C. 771. Length, $2\frac{5}{8}$ in.; width, $1\frac{7}{8}$ in.

22A. Tablet in the shape of an olive, containing a contract in the Phœnician character. $1\frac{7}{8}$ in. by $1\frac{5}{8}$ in.

23. A terra-cotta tablet, recording a contract by Rimāni-Rammānu for 75 oxen. Dated in the eponymy of Sarru-lūdāri, B.C. 664. Length, $1\frac{3}{4}$ in.; width, $1\frac{1}{8}$ in.

24. A contract-tablet, recording the sale of three slaves, named Imannû, Ubatu (?), and Iški-uri, for 3 mana of silver, "according to the mana of Karkemish." Dated 20th day of Ab, eponymy of Mannu-kî-Aššur-idû, B.C. 709. Length, $2\frac{3}{4}$ in.; width, $1\frac{1}{2}$ in.

25. A contract-tablet, recording the sale of plantations, slaves, &c., by Ukin-zira (or Chinzirus), of the city Irbûâa, for 3 mana of silver. Dated in the eponymy of Lâ-šarru-ikbî, turtânu (tartan) of Kumuhi. Length, $3\frac{1}{4}$ in.; width, $1\frac{7}{8}$ in. Three impressions of a seal, representing a cock, a fish, and a crescent above.

26. Contract-tablet recording the sale of a house, plantations, &c., in the land of Singara. Dated the 26th Tammuz, in the eponymy of Kirzabanu. Length, $3\frac{1}{4}$ in.; width, $1\frac{3}{4}$ in.

27. Tablet recording the sale of a field and plantation by Lulabbir-šarrussu, son of Marduk-šarra-ûsur. Dated in the eponymy of Sin-šarra-ûsur, about 643 B.C. Length, $5\frac{1}{2}$ in.; width, $3\frac{1}{8}$ in. Four impressions of a seal, showing the winged disc emblematic of the god Aššur.

28. A terra-cotta tablet, mutilated, recording the sale of a field by Sin-kušurâni for 12 manas of silver. Dated in the eponymy of Upaka-ana-Arba'il (about 630 B.C.). Length, $2\frac{3}{4}$ in.; width, $1\frac{1}{8}$ in.

29. A terra-cotta contract-tablet, recording the sale of three slaves, belonging to Minahimi (or Menahem), for 1 mana of silver, "according to the mana of Karkemish." On the side, in Phœnician, מנחם, "to Menahem." The date of this tablet is unfortunately lost. Length, $3\frac{1}{4}$ in.; width, $1\frac{5}{8}$ in.

30. Terra-cotta tablet, recording the sale of a house by Šarru-ludâri for 2 mana of silver. Dated the 17th day of Kislev, in the eponymy of Sin-šarra-ûsur (about 643 B.C.). The seal-impression, which is thrice repeated, shows a worshipper, sun, moon, and two other emblems. Length, 4 in.; width, $2\frac{1}{4}$ in.

31. Terra-cotta tablet, recording the letting of a field by Arad-lâtar, son of Arad-Aššur, for six years at 10 shekels

of silver. Dated the 8th of Tisri, in the eponymy of Rammanu-rimāni (about 640 B.C.). The thrice-repeated seal-impression shows a roughly-engraved centipede. Length, $2\frac{1}{2}$ in.; width, $1\frac{1}{2}$ in.

32. A small tablet, recording the payment of "1 mana of silver of Karkemish" by Sišt-Aššur to Arad-Ištar, for a house, &c., situated in the city of Hamā. Dated the 12th day of Kislev, in the eponymy of Ultu-Rammāni-ninu (B.C. 678). Length, $2\frac{1}{2}$ in.; width, $1\frac{1}{2}$ in.

33. Terra-cotta tablet, containing a judicial decision, decreeing that Šalmu-aḥī shall pay to Aššur-šallim the sum of $1\frac{1}{2}$ mana of silver. Dated in the month Tammuz, eponymy of Aššur-gimil-tirri. Length, $2\frac{1}{2}$ in.; width, $1\frac{1}{2}$ in.

34. Fragment of a terra-cotta tablet, containing a proclamation, with the royal seal, name, and genealogy of Rammanu-nirari IV. Dated the 26th of Tebet, in the eponymy of Mušallim-Ninip, B.C. 793. $3\frac{1}{2}$ in. by $2\frac{1}{2}$ in.

35. Terra-cotta tablet, recording a loan of 8 mana 3 shekels of silver, to be repaid in the month Marchesvan, and, if not repaid, half a shekel interest to be charged. Dated the 20th of Iyyar, in the eponymy of Mannu-ki-aḥī, governor of Šimir (about 636 B.C.). Length, $2\frac{3}{4}$ in.; width, $1\frac{3}{4}$ in.

36. Terra-cotta tablet, recording the sale of a field by Paši, son of Ibašši-ilāni, of the city of Dānu-Rammānu, for 10 shekels of silver. Dated the 5th of Iyyar, in the eponymy of Bulluṭu (about 640 B.C.). Sealed with part of the representation on a cylinder-seal, showing a man with his arms raised; evidently one of those subjects in which a man holds up by the legs two antelopes. Length, $2\frac{3}{4}$ in.; width, $1\frac{1}{2}$ in.

37. Inner and outer case-tablet, recording a loan of 17 shekels of silver at 25 per cent. interest. Dated the 21st of Nisan, in the eponymy of Rammānu-bēli-na'id. The case shows a representation twice repeated, in which, among other objects, the new moon occurs. These impressions seem to have been made from a rectangular seal,

only partly impressed. Length of inner tablet, $1\frac{3}{4}$ in.; width, 1 in. Length of outer tablet, $1\frac{1}{2}$ in.; width, $1\frac{1}{4}$ in.

38. Inner and outer case-tablet, recording a loan of 9 mana 15 shekels of silver, by Aššur-rêš-iši, at 25 per cent. Dated the 16th of Sivan, in the eponymy of Sa-Nabî-šû (656 B.C.). On the outer case are three seal-impressions, the first and third, which are probably duplicates, representing an Assyrian, and the second parts of two figures. All are, most likely, from cylinder-seals. Length of inner tablet, $1\frac{5}{8}$ in.; width, 1 in. Length of outer tablet, $2\frac{1}{2}$ in.; width, $1\frac{1}{2}$ in.

39. Inner and outer case-tablet, referring to the sale of a field in the city of Kar-Au, by Êdu-šalši to Mušêzibu, for $1\frac{1}{2}$ manas of silver. Dated in the eponymy of Danânu, governor of Mansuâte (680 B.C.). The contract contains the impression of a cylinder-seal, representing a horse, star, and other emblems, each twice repeated. Length of inner tablet, $1\frac{5}{8}$ in.; width, 1 in. Length of outer tablet, $1\frac{7}{8}$ in.; width, $1\frac{1}{2}$ in.

40. Inner and outer case-tablet, referring to the sale of two measures of grapes (or wine) by Mannu-ki-Ninâ to Tamtâma. Dated in the eponymy of Mannu-ki-Rammânu (683 B.C.). Indistinct impressions of cylinder-seals (one of which represents an archer shooting) are to be seen. Length of inner tablet, $1\frac{1}{2}$ in.; width, $\frac{7}{8}$ in. Length of outer tablet, $1\frac{7}{8}$ in.; width, $1\frac{1}{4}$ in.

41. Inner and outer case-tablet, recording a loan of 10 shekels of silver, at 25 per cent., by Bêl-lûbalat to Mannu-ki-Arbela. Dated the third day of Sebat, in the eponymy of Rammânu-rimâni. The seal of the lender, four times impressed, shows the winged figure emblematic of Aššur, upon the wings of which are two heads looking towards the central figure, and below a representation of the new moon. On the left-hand edge, in Phœnician, are the words למנכארבל, "to Mannu-ki-Arbela," followed by two mutilated lines. Length of inner tablet, $1\frac{5}{8}$ in.; width, 1 in. Length of outer tablet, $2\frac{1}{2}$ in.; width, $1\frac{3}{4}$ in.

42. Terra-cotta tablet, recording the letting of a field in the city of Bît-âbi-Aa, by Rimâna-Bêl, son of Iatana-êli,

for six years for 12 shekels of silver. Dated in the eponymy of Aššur-māta-tariš. Sealed with part of the cylinder-seal of Rimāna-Bēl, representing a man holding two animals by the forelegs. Length, 3½ in.; width, 1½ in.

43. Terra-cotta contract, recording the sale of Usi' and his two wives, Me'sâ and Badia, together with Sigaba and Bel-harran-kanakki (?), and two daughters, altogether seven persons, slaves of Arad-Ištar, who sells them for 3 mana of silver to Simâdi. Dated in the month Tisri, eponymy of Dananu (B.C. 680).

The seal is a bull's head, twice repeated. On the top and left-hand edge are the words **דנת הושע מת** אש(?) **וי אדם** "The giving-up of Hosea (Usi), the husband, (and) two wives, (in all) seven (?) persons."

The text is published in the third volume of the Cuneiform Inscriptions of Western Asia, pl. 46, No. 6. Length, $2\frac{3}{8}$ in.; width, $1\frac{3}{8}$ in.

44. Sale of a house and field by Šamaš-bullit-anni and Ārad-Ištar, two brothers, of the city Kurūbi. Dated in the eponymy of Sin-šarra-usur (about 643 B.C.).

On the side, in Phoenician, are the words . . . דנת חקלא, "the giving-up of the field . . ." Length, $3\frac{7}{8}$ in.; width, $1\frac{1}{2}$ in.

45. Contract-tablet recording the sale of the slave Arbail-šarrat by Bēl-āhi-šu to Kišir-Aššur, for 1½ mana of silver. Dated the third of Sebat, in the eponymy of Sin-šarra-usur (about 643 B.C.).

The seal of Bêl-ahî-šu, thrice impressed, shows a very rough representation of a stag. On the side are the words רנת ארבלסר, "the giving-up of Arbail-sara." (Arbail-sarrat.)

The text is published in the third volume of the Cuneiform Inscriptions of Western Asia, pl. 46, No. 1. Length, 3½ in.; width, 2 in.

46. Tablet recording the exchange of the slave named Istar-dûr-kâli by Nabu-âhi-ušur, Ahuni, and Ahî-nirari for the slave Adliha, belonging to Kakkullâni. Dated the 20th of Iyyar, in the eponymy of Sin-šarra-ušur (about 364 B.C.).

The tablet contains three impressions of a Phœnician

seal copied from the Egyptian, representing a man seated on the ground, holding in each hand a snake, and above a rough representation of the *hut* or winged disc. On the side in Phœnician are the words: דנת אשתרדרקל, "The giving-up of Ištar-dûr-kâli," written in a very faint and uncertain hand.

The text is published in the third volume of the Cuneiform Inscriptions of Western Asia, pl. 46, No. 3. Length, $3\frac{3}{8}$ in.; width, $1\frac{7}{8}$ in.

47. A terra-cotta contract-tablet, broken, recording the sale by Muttakil-Marduk, Aššur-musallim, Aššur-nadin-ahi, and Išid-Aššur, of the slave Gula-rimat. Dated the 19th day of Nisan, in the eponymy of Nabû-šarra-ušur. On the side is a mutilated line of Phœnician referring to the contract.

The three impressed seals show an eagle-headed deity about to strike a man; two figures, the upper part human, the lower part fish, with a cross between; and an animal rearing on its hind-legs, very indistinctly impressed. Length, $2\frac{1}{2}$ in.; width, $1\frac{1}{2}$ in.

48. Contract, containing four seal-impressions, recording the sale of a house, "with its beams, doors," &c., situated in Nineveh, for 10 mana of silver. Dated the 16th day of Sivan, in the eponymy of Zazâ (B.C. 692). Length, $2\frac{5}{8}$ in.; width, $1\frac{7}{8}$ in.

49. Terra-cotta tablet, recording a contract made by Aššur-bêl-ušur, an officer of the city Karkemish, on the 21st of the month Ab, in the eponymy of Nabû-ahî-êššeš, prefect of Samalla (B.C. 681). Length, $1\frac{1}{2}$ in.; width, $1\frac{1}{8}$ in.

50. Small tablet, recording a loan of 2 omers of grain by Rimānu-Ilu to Bêl-ašabu. If not repaid at the date agreed, it was to increase by 1 omer of grain (that is, an interest of 50 per cent.). Dated the 22nd of Iyyar, in the eponymy of Bêl-šadûa (756 B.C.). Length, $1\frac{1}{2}$ in.; width, $\frac{7}{8}$ in.

51. Terra-cotta contract-tablet, recording the sale of the female slave Hambusu and her daughter to Luḫû for

1 mana 8 shekels of silver. Dated in the eponymy of Silim-Aššur, about 659 B.C.

On the side in Phœnician are the words: "The giving-up of Habbuš (Hambusu) to Luḫaḫ (Luḫû)." Length, $3\frac{1}{4}$ in.; width, $1\frac{1}{4}$ in.

52. A small contract-tablet, referring to the sale of 100 objects called *maḫarrat* for 10 shekels of silver. Dated in the eponymy of Nabû-sakib (about 621 B.C.). The seal-impression, twice repeated, contains the figure of a man. Length, $2\frac{1}{2}$ in.; width, $1\frac{1}{4}$ in.

53. Terra-cotta contract-tablet, recording the sale of a slave for 30 shekels of silver by Šamaš-irbâ for his master Hakkubu. Dated the 7th of Tebet, in the eponymy of Nabû-dûr-ušur (B.C. 697).

Instead of seal, the nail of the seller is impressed twelve times. Length, $2\frac{3}{4}$ in.; width, $1\frac{1}{8}$ in.

54. Terra-cotta contract-tablet, referring to the mortgaging of 4 slaves for 210 mana of copper or bronze by Sangu-Ištar to Zapanu, whose servant, Nabû-tariš, represents his master in the contract. Dated the 10th of Adar, in the eponymy of Ultu-Rammāni-anni (B.C. 679). Length, 3 in.; width, $1\frac{5}{8}$ in.

55. A loan of 6 shekels of silver, at $\frac{1}{2}$ shekel interest, from Kidri to Šarru-na'id. Dated the 11th day of Iyyar, in the eponymy of Aššur-gimil-tirri, about B.C. 625. Length, $1\frac{1}{2}$ in.; width, 1 in.

56. A small terra-cotta tablet, recording a loan of 3 mana of silver, "according to (the mana) of Karkemish," from Aplia to Sukâa, at an interest of 5 shekels of silver. Dated the 2nd of Tebet, in the eponymy of Bêl-êmurāni the tartan (B.C. 686). Length, $1\frac{1}{2}$ in.; width, $\frac{7}{8}$ in.

57. Inner case-tablet, concerning 10 shekels of silver paid by Lûḫu to Šamšâa (?). Dated the 5th day of Elul, in the eponymy of Šamaš-danināni, about 644 B.C. Length, $1\frac{1}{2}$ in.; width, $\frac{7}{8}$ in.

58. Terra-cotta tablet, recording the gift, by four inhabitants of Kalḫa (Calah), of Dûr-maki-Ištar, the foster-son

of their sister, to the temple of Ninip in that city. Dated the 18th Elul, in the eponymy of Aššur-gimil-tirri, about 625 B.C. Sealed with a cylinder-seal, the impression of which is twice repeated, showing a four-winged figure, facing to the right, and holding in each hand, by one leg, a bird, which struggles to get free. Length, $4\frac{1}{8}$ in.; width, $2\frac{5}{8}$ in.

59. A terra-cotta contract-tablet, recording the sale of a city (*alu*) by Nergal-Aa, a *bēlu tābu* of the land of Lahiri, Sin-šarra-ušur, Murasú (both of whom also bore the same title), and Zabinu, the *Mukir-hatti*, for 14 mana of silver. The name of the city or town is Še-Bahāa, and is sold in its extent, a house and 500 fields, with their corn. A statement of all the boundaries is given. Dated the 1st day of Iyyar, in the eponymy of Salimu-bēl-la-aššib (B.C. 670). The principal seal, repeated thrice, shows a palm-tree bearing fruit, and on the edges are also four impressions of a seal, with the representation of a flower. Length, $3\frac{3}{4}$ in.; width, 2 in.

60. Terra-cotta contract-tablet, concerning 32 omers of grain and 1 ox, sold by Bēl-dūri to Nargi. Dated the 28th of Elul, in the eponymy of Ša-Nabī-šú (616 B.C.?). Length, 2 in.; width, $1\frac{3}{8}$ in.

61. Inner case-tablet, referring to a loan of 7 mana of copper or bronze by Bahianu to Kiti-ilāni, at a half mana interest. Undated. Length, $1\frac{1}{4}$ in.; width, $\frac{7}{8}$ in.

62. Small tablet, containing a list referring to a total of 480 animals of different kinds. Dated: Month Tebet, in the eponymy of Mannu-ki-Rammānu (B.C. 683). Length, $1\frac{1}{4}$ in.; width, $\frac{3}{4}$ in.

63. A terra-cotta tablet, containing a judicial decision concerning the ownership of Salmanu-na'id, a female slave. Dated in the eponymy of Nabū-šarra-ušur, about 640 B.C. Length, 2 in.; width, $1\frac{1}{4}$ in.

64. A terra-cotta tablet, in the Babylonian character, recording the sale of a slave by Giru-Rammanu and Ubaru to Aa-idā. Dated the 6th of Marchesvan, in the 2nd year of Aššur, king of Assyria. The tablet contains

on the left-hand edge the nail-marks of the seller, used instead of his seal. Length, $2\frac{1}{8}$ in.; width, $1\frac{1}{8}$ in.

65. Terra-cotta tablet, recording the sale of a family of slaves by Nabû-irbâ for 6 mana of silver, "according to the mana of Karkemish." Dated the 8th day of Iyyar, in the eponymy of Manzarné, governor of Kullania, the 22nd year of Sennacherib, king of Assyria (B.C. 683). The tablet is impressed with the cylinder-seal of the seller; but the representation is too indistinct to be made out clearly. Length, $3\frac{1}{2}$ in.; width, 2 in.

66. Small terra-cotta tablet, recording the sale of a female slave by the woman Dalîâ for a half mana of silver. Dated the 2nd of Sebat, in the eponymy of Sennacherib, king of Assyria (B.C. 687). Length, $2\frac{1}{2}$ in.; width, $1\frac{1}{4}$ in.

67, 67a—67g. Clay fragments, containing impressions of seals engraved with unknown characters, but which are supposed to be Hittite. (Transactions of the Society of Biblical Archæology, vol. vii., pt. 3.)

68, 68a—68d. Clay impressions of seals, with the name of Atarsar, in Phœnician. (Layard, Nineveh and Babylon.)

69, 69a—69k. Clay impressions of seals, with representations of scorpions, in many cases having also a honey-suckle or a guilloche border.

70, 70a, 70b, 70c. Impressions of seals. King killing lion.

71. Clay fragment, with four seal-impressions, having the marks of the linen to which it was attached. King killing lion.

72. Impression of a seal. King killing a lion. Record of the payment of one talent of silver.

73, 73a. Impressions of seals. King killing a lion.

74. Impression of a seal. Sennacherib killing a lion. Dated in the eponymy of Mannu-ki-Rammānu (B.C. 683).

75. Broken clay impression. King killing a lion. Round the edge, part of the date.

76. Impression of a seal. King killing a lion. Inscribed "Land of *Kue* (?)."

77. Impression of a seal. Sargon killing a lion. Dated in the eponymy of Sargon (B.C. 719).

78. Impression of a seal. Sargon killing a lion. Dated in the eponymy of Aššur-banī (B.C. 713).

79, 79a—79r. Impressions of seals. King killing a lion.

80. Impression of a seal. Horseman hunting a stag.

81. Impression of a seal. Engraving of a collar and other ornaments.

82. Impression of a seal. Harpocrates seated on a lotus flower.

83. Impression of a seal. Bull's head and trident.

84. Impression of a seal. King, priest, and altar.

85. Impression of a cylinder. Male figure holding animals by the legs; behind him are emblems representing the moon and stars. Part of a tablet.

86. Impression of a cylinder. Winged figure holding sphinx, also winged, by one foreleg. Part of a case-tablet.

87. Impression of a cylinder. Representation as above.

88. Impressions of five Sassanian gems. Engravings of goats.

89. Impression of a cylinder. Winged disc, stag, &c.

90. Moulded representation. Lion evidently about to eat the head of a man which lies before him.

91, 91a. Impressions of seals of Shabaca (Sabaco), of the 25th Egyptian dynasty, and of an Assyrian king. (Layard, *Nineveh*, p. 156.)

92. Impression of a seal. Prænomen of Thotmes III., 18th dynasty, or of Piankhi, 21st dynasty.

93, 93a, 93b. Impressions of a seal. Two Egyptian plumed cartouches, on the symbol for gold.

94. Impression of a scarabæus. Hawk of Ra.
95. Impression of an Assyrian seal. Kneeling figure before a deity.
- 96, 96a—96c. Impressions of seals. Figure in adoration before a deity.
97. Impression of a seal. Dagger ornamented with lions' heads.
- 98, 98a. Impression of a seal. Ear of corn.
99. Impression of a seal. Figure in adoration before a seated deity.
100. Two impressions of seals. Figure before the king. King killing a lion.
101. Impression of a seal. Man in adoration before a deity.
102. Impression of a seal. Engraving of a wheel.
103. Impression of a seal. Sun with the new moon within; or, the new moon surrounded by a halo.
104. Impression of a seal. Engraving of a winged figure.
105. Impression of a seal. Deity, sun, and moon.
- 106, 106a, 106b. Impressions of seals. Emblem and Phœnician inscription.

The average diameter of these objects is about 1 inch.

TABLE-CASE E.

BRONZE AND IRON OBJECTS FROM ASSYRIA AND BABYLONIA.

- i. 1. An iron sword. From Erech (Warka). Length, 26 in.
- i. 2. Fragments of iron swords. From Babylonia.
- i. 2a. Point of an iron sword. Length, 4 in.
- i. 3. A knife or reaping-hook of iron. From Nimroud. From handle to point, 12½ in.

i. 4. An iron reaping-hook. From Nimroud. From handle to point, 1 foot.

i. 5. Iron spear-head. From Arban, Babylonia. $3\frac{1}{2}$ in. long.

i. 5a and 5b. Iron spear-heads. Length, about 4 in.

i. 6. An iron arrow-head. From Babylonia. $3\frac{1}{2}$ in. long.

i. 6a. An iron arrow-head. Length, 2 in.

i. 6b. A three-bladed iron arrow-head. From Kouyunjik. Length, $1\frac{1}{4}$ in.

i. 7. Fragments of iron hoops.

i. 8. Some fragments of chain armour. From Kouyunjik.

i. 9. Part of an iron implement with bronze attached at one end. From Nimroud. Length, $7\frac{1}{2}$ in.

i. 10. Part of an iron shield with a bronze stud. From Nimroud. 3 in. by $1\frac{1}{2}$ in.

i. 11. A fragment of iron cased with bronze. $5\frac{1}{4}$ in. by $1\frac{7}{8}$ in.

i. 12. An iron nail. Length, 3 in.

i. 12a. Iron nails. Length, $3\frac{7}{8}$ in.

i. 13. Fragment of an iron implement, with rivets. $3\frac{3}{8}$ in. long.

i. 14. Part of an iron key. From Babylonia. $3\frac{1}{4}$ in. by 3 in.

i. 15. A shallow iron vase or ladle with spout. Diam., 5 in.

i. 16, i. 16a. Iron fetters.

i. 17—i. 17h. Iron armlets. } Average diam., 4 in.

i. 18. Small iron rings.

i. 19. Iron fragments.

B. 1 (N. 32). A large bronze bowl, unornamented, with a piece of looped wire fastened on, to which a handle, for hanging up, was attached. Supposed to be part of the

furniture of the Temple at Nimroud, but most likely of later date. Diam., $10\frac{1}{4}$ in.

B. 2 (N. 143). An unornamented bronze bowl, partly restored. From Nimroud. Diam., $7\frac{1}{2}$ in.

B. 3. An unornamented bronze bowl, partly restored. Diam., $7\frac{3}{4}$ in.

B. 4 (N. 536). A small unornamented bronze bowl. From Nimroud. Diam., 6 in.

B. 5 (N. 534). A small unornamented bronze bowl. From Nimroud. Diam., $6\frac{1}{2}$ in.

B. 6. A small bronze bowl. Diam., 4 in.

B. 7. A small bronze bowl, partly restored. Diam., 5 in.

B. 8. A bronze bowl or dish, with in-bent rim, containing bones of the human hand, with some bronze rings. Partly restored. Diam., $6\frac{1}{4}$ in.

B. 9 (N. 117). A small but deep bronze bowl, with in-bent edge. From Nimroud.

B. 10. A bronze bowl, partly restored, containing human bones and some pieces of wood. From Nimroud (?). Diam., $6\frac{7}{8}$ in.

B. 11. A shallow dish, with in-bent rim, containing the bones of a hand, on one of the fingers of which is a bronze ring. From Nimroud (?). Diam., 7 in.

B. 12 (N. 537). A shallow, flat-bottomed dish. From Nimroud. Diam., $5\frac{3}{4}$ in.

B. 13 (59-10-14. 162). Bronze vase with a pointed end, ornamented at the top and bottom with a tongue and guilloche ornament. Height, $5\frac{1}{2}$ in.

B. 14 (59-10-14. 163). Bronze vase similar to the above, unornamented. Height, 7 in.

B. 15. Bronze vase with a square base, covered with a pattern in imitation of basket-work, and a tongue and guilloche ornament round the top.

B. 16 (N. 1840). A bronze cup or vase, the sides bending outwards. From Arban. Diam., $5\frac{1}{8}$ in.; depth, 3 in.

B. 17 (N. 119). Bronze vase or ladle, with handle and spout, the base ending in a point, decorated with a fluted honeysuckle ornament. From Nimroud. Total height, $5\frac{3}{4}$ in.

B. 18 (N. 121). Bronze vase or ladle, similar to the above, unornamented. From Nimroud.

B. 19 (N. 122). Bronze ladle with handle, partly restored. From Nimroud. Diam., 5 in.

B. 20 (N. 120). Bronze ladle with handle and spout, the rim and handle ornamented with bands. From Nimroud. Diam., $3\frac{1}{2}$ in.; total height, $6\frac{1}{4}$ in.

B. 21 (N. 516). A small bronze ladle with a long handle, the rod ornamented with a single line, and terminating in a bird's head. From Nimroud. Length of handle, 9 in.; diam. of bowl, $2\frac{1}{2}$ in.

B. 22 (48-11-4. 94). Handle and part of the bowl of a small bronze ladle, the end ornamented with an animal's head. The part of the bowl where the handle was fastened seems also to have been ornamented. From Nimroud. Length, 7 in.

B. 23 (48-11-4. 98). Handle of a small bronze ladle. From Nimroud. Length, 8 in.

B. 24 (N. 611). Bronze funnel with strainer within. From Nimroud. Height, $5\frac{1}{2}$ in.

B. 25. Bronze cylindrical object. Formed out of a flat plate, which has been bent into a cylindrical shape and welded together. Height, 2 in.

B. 26. A small bronze vase. Height, $2\frac{3}{8}$ in.

B. 27 (56-9-3. 87). Bronze cylindrical object, tapering to a point at one end. Perhaps used as a funnel. From Tel-sifr. Height, $4\frac{1}{2}$ in.

B. 28 (55-12-5. 317). Bronze cylindrical object, ornamented with bands, and pierced with a hole for fastening. From Tel-Sifr. Length, $3\frac{3}{8}$ in.

B. 29 (59-10-14. 181. J. G. T.). A small bronze oint-

ment vase of cylindrical shape, decorated with band at the top, and with a tongue-ornament at the base. At the top is also a piece of iron attached, which formed, perhaps, part of the handle. It contains a fatty substance, evidently ointment. Height, $3\frac{3}{8}$ in.

B. 30 (N. 529). A long hollow tube, tapering at one end, ornamented with a rim and bands, and having a small ring for attaching—supposed to be a ferrule. From Nimroud. Length, $4\frac{1}{8}$ in.

B. 31 (55-12-5. 367). Cylindrical object of bronze, ornamented with three rows of bands. Length, $3\frac{1}{2}$ in.

B. 32. Part of a long bronze spout, ornamented with simple bands along the rim. Length, $6\frac{3}{4}$ in.

B. 33. Fragments of bronze piping. Length, 6 in. and $8\frac{1}{2}$ in.

B. 34, B. 34a. Long bronze nails. From Kouyunjik. Length, $10\frac{1}{4}$ in. and $7\frac{1}{4}$ in.

B. 35. Bronze nails. From Nimroud and Kouyunjik. Length, from $3\frac{1}{4}$ in. to 6 in.

B. 36. Bronze nails. From Nimroud and Kouyunjik.

B. 37. Bronze nails. From Nimroud and Kouyunjik.

B. 38. Fragment of bronze nails. From Nimroud.

B. 39. Fragments of bronze nails. From Nimroud.

B. 40. Heads of bronze nails.

B. 40a and 40b. Bronze studs on heads of nails.

B. 41. Part of a bronze nail.

B. 42. Bronze fragments and nails with the points bent over and twisted (perhaps an ornamental style of clinching).

B. 42a and 42b. Bronze fragments and nails with the points bent over and twisted (perhaps an ornamental style of clinching).

- B. 43. Fragments of bronze rods and nails.
- B. 44. Fragment of bronze styles. Length, from 1 to 6 in.
- B. 45. Fragments of bronze wire ornaments (one seemingly iron plated with bronze).
- B. 46. Fragments of bronze rods.
- B. 47. Bronze studs upon an iron surface, perhaps parts of shields.
- B. 48. A fragment of a clasp ornamented with a plain line border and studs. Bronze fastened to an iron foundation. Length, $4\frac{1}{4}$ in.; width, 2 in.
- B. 49. Part of a bronze flower-ornament, perhaps part of a horse's trappings. From Nimroud.
- B. 50. A like ornament, but smaller, and attached to wire fastenings, said to be a small lamp of a form still used in the East. From Nimroud.
- B. 50a and 50b. Small bronze flower ornaments, similar to No. 50, said to be small lamps of a form still used in the East. From Nimroud.
- B. 51. A disc with points, perhaps part of some harness-trappings.
- B. 52. An ornamental lozenge-shaped object, perhaps part of some harness-trappings. Length, $4\frac{3}{4}$ in.; width, $2\frac{1}{2}$ in.
- Some small fragments of bronze, ornaments of chariots or harness.

TABLE-CASE F.

- B. 53. A bronze mirror of slightly elliptical shape. From Nimroud. Total length, $8\frac{1}{4}$ in.; width, $5\frac{3}{4}$ in.
- B. 54. Part of a mirror, with the tang. Diam., $5\frac{1}{8}$ in.
- B. 55. Part of a bronze mirror. Width and length, $3\frac{1}{2}$ in.
- B. 56. A bronze disc, upon which is to be seen the impression of a reed basket or mat, upon which it seems to

have been placed. As Nos. 64, 64a, 64b, 65, 66, 83, and 83a show the same marks, it seems likely that they were all found together, and formed part, perhaps, of a workman's stock of tools and material. Diam., $8\frac{3}{4}$ in.

B. 57. Bronze rings. Average diam., 1 in.

B. 58. Bronze ring and the bone of the finger upon which it is said to have been found.

B. 59. A small bronze hoop, with the nails with which it was fastened to some wooden object, and a bronze ring. From Mugeior. Diam., about 4 in.

B. 60. A bronze fetter or armlet. From Nimroud. Diam., 4 in.

B. 61. Flat bronze rings. From Tel-Sifr. Diam., $2\frac{3}{4}$ in. and 3 in.

B. 62. Bronze rings and armlets. From Tel-Sifr.

B. 63, 63a. Bronze fetters. Diam., about 4 in.

B. 64, 64a, 64b. Bronze fetters with the marks of a reed basket or mat. Diam., 5 to 6 in.

B. 65. Bronze fetter, consisting of two rings joined by a bar, with the marks of having lain on a reed basket or mat. Length, $16\frac{1}{2}$ in.

B. 66. Three double links of a chain, marked as above. Length of each link, 6 in.

B. 67. Pivot of a door or gate, still showing part of the iron nails by which it was fastened. Height, $3\frac{1}{2}$ in.

B. 68. Bronze ring with clamp for fixing in a wall, evidently to receive the upper pivot of a gate. Length, 9 in.; width, $5\frac{1}{2}$ in.

B. 69, B. 69a, B. 69b. Long bronze instruments, supposed to be chisels. From Tel-Sifr. Length, from $10\frac{1}{4}$ in. to $13\frac{1}{2}$ in.

B. 70. Bronze axe-head with a carved edge, split to

receive the handle, one of the rivets remaining. From Tel-Sifr. Length, $4\frac{1}{4}$ in.; width, $4\frac{1}{8}$ in.

B. 71, B. 71a. Bronze axe-heads with straight edges, divided at the upper part to receive the handle, and bored for rivets. Length, 4 in.

B. 72. Bronze axe-head, knife, and chisel, stuck together by the oxidization, and marked with the pattern of the reed basket or mat in or on which they lay. From Tel-Sifr.

B. 73. Part of a carved hatchet, split to receive the handle. $3\frac{3}{4}$ in. by $4\frac{1}{4}$ in.

B. 74. A small axe-head, with the split made to receive the handle, but not opened out. From Tel-Sifr. Length, $3\frac{7}{8}$ in.; width, $2\frac{1}{4}$ in.

B. 75. Part of a small axe-head. From Tel-Sifr. Length, $4\frac{1}{8}$ in.

B. 76, B. 76a, B. 76b. Bronze adzes. Length, from $6\frac{1}{2}$ to 9 in.

B. 77. Bronze adze, with the cutting edge at right angles. From Tel-Sifr. Length, $8\frac{1}{4}$ in.

B. 78, B. 78a. Bronze hammers. From Tel-Sifr. Length of perfect one, 7 in.

B. 79, B. 79a, B. 79b, B. 79c. Bronze arrow-heads. Average length, $2\frac{1}{4}$ in.

B. 80. A bronze dagger. From Tel-Sifr. Length, $9\frac{1}{8}$ in.

B. 81. Bronze blade of a knife. From Tel-Sifr. Length, $13\frac{1}{4}$ in.

B. 81a. A smaller knife-blade. From the same place. Length, 8 in.

B. 82, B. 82a, B. 82b. Bronze blades of knives. From Tel-Sifr. Lengths, from $7\frac{1}{2}$ to 8 in.

B. 83, B. 83a. Blades of knives stuck together by the

oxidization, showing marks of a reed basket or mat. From Tel-Sifr.

B. 84. Part of a small curved knife. Length, $3\frac{3}{8}$ in.

B. 85. Small bronze instruments, supposed to be for sacrificial purposes. From Tel-Sifr. Lengths, from $4\frac{1}{4}$ to $5\frac{3}{4}$ in.

B. 86. A bronze ornament, supposed to be a handle, representing two naked female figures, holding one hand against the breast and passing the other arm round an unknown object. Assyrian or Babylonian workmanship. Height and width, $4\frac{5}{8}$ in.

B. 87. Three bronze bell-like ornaments, most likely chariot-trappings. From Nimroud. Diam., $2\frac{3}{4}$ in.

B. 88, B. 88a. Bronze handles of caldrons. From Nimroud.

B. 89. Handle of a bronze vessel. From Nimroud.

B. 90, B. 90a, B. 90b. Bronze handles with a ribbed ornament. Length, about 7 in.

B. 91, B. 91a. Bronze instruments, consisting of a band of bronze turned over at each end, to which are fastened four rings. They seem, from the clinched nails which remain, to have been originally fastened to a wooden framework, perhaps part of a chariot. Length, about $10\frac{1}{2}$ in.

B. 92. Small bronze figure of a horse. Length, $3\frac{3}{8}$ in.

B. 93, B. 93a, B. 93b. Bronze rods and fragments of rods.

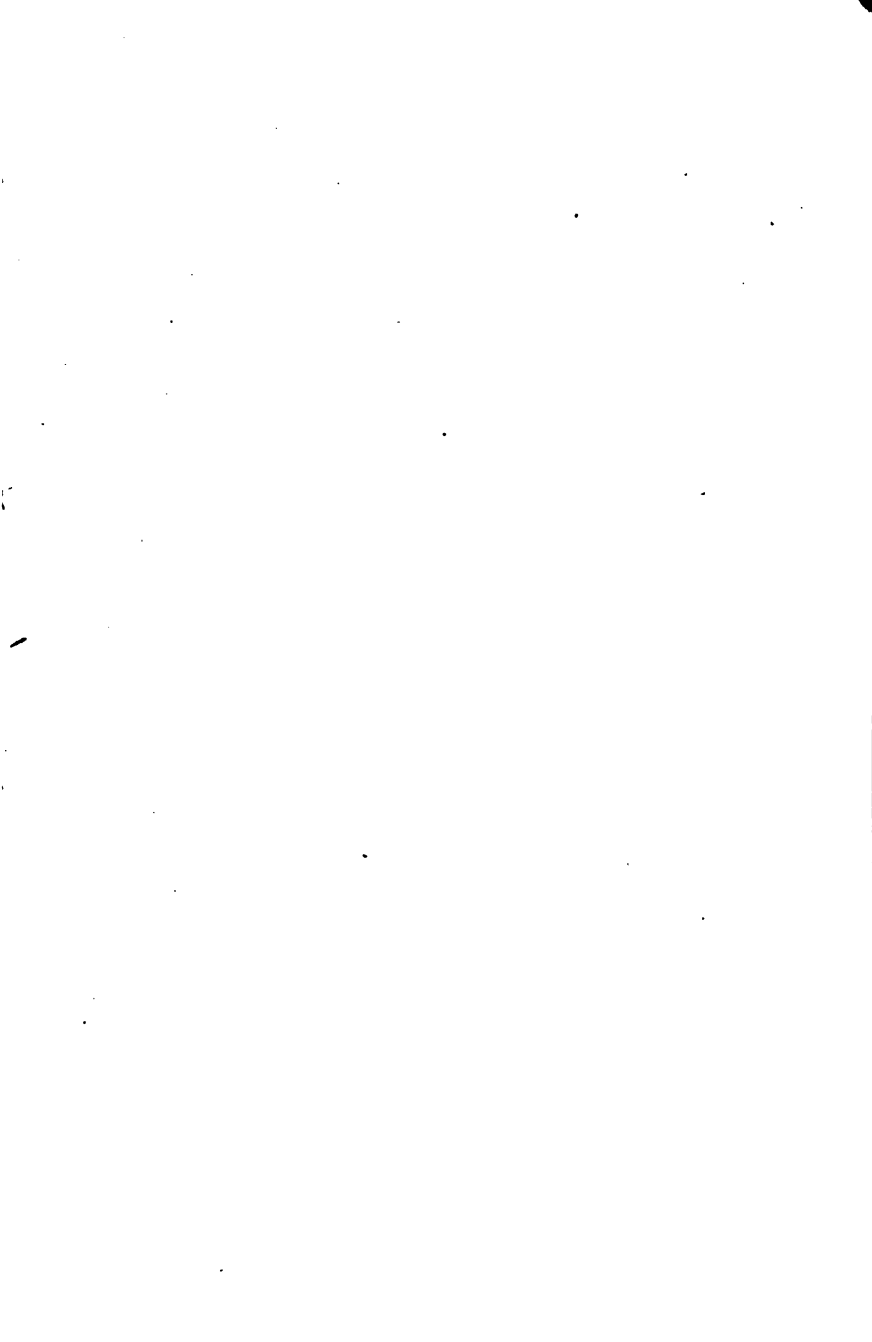
B. 94. Portions of bronze sword-sheaths. From Nimroud. Length, about $2\frac{3}{4}$ in.

B. 95. Part of a bronze sceptre with silver plating. From Nimroud. Length, $4\frac{7}{8}$ in.

B. 96. Bronze rods, with small bronze spangles stuck together by the oxidization. From Tel-Sifr. Length of longest rod, 9 in.

- B. 97. Part of a bronze rod. Length, 5 in.
- B. 98, B. 99. Long bronze pins. From Tel-Sifr. Longer one, $9\frac{1}{2}$ in.; short one, $8\frac{5}{8}$ in.
- B. 100. Part of a bronze plate, curved. Length, $3\frac{3}{4}$ in.
- B. 101. A small bronze staple. Length, $4\frac{1}{4}$ in.
- B. 102. A small bronze scalpel. From Tel-Sifr. Length, $3\frac{1}{2}$ in.
- B. 103. A bronze pin. From Tel-Sifr. Length, $4\frac{1}{2}$ in.









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JAN 30 1890
MAY 28 1890
MAR 15 1892
APR 16 1904

DUE OCT 1 1932
~~JUL 12 1932~~

~~DUE JUL 30 32~~

~~MAR 22 1935~~

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